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[Issued only with the Imperial Edition.]
Mission Sunday-School Building for the Presbyterian Church, Minneapolis, Minn.
Randolph Macon Academy, Liberty, Va.
Tower of the Cathedral, Oviedo, Spain.
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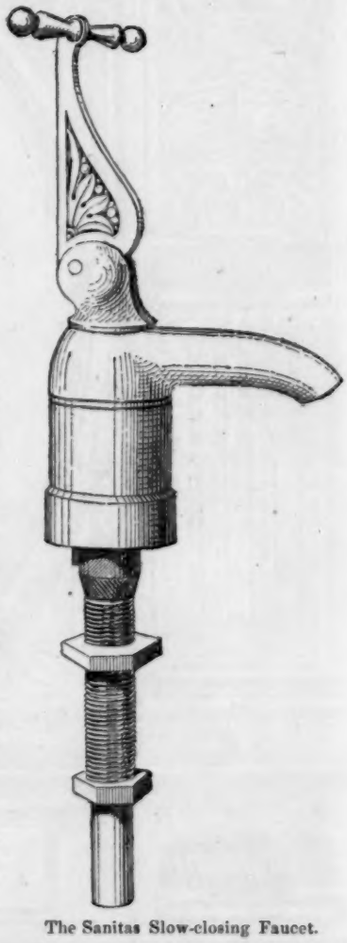

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WE are getting used to finding American devices praised abroad, where Americanisms are at present much in fashion, but it is rather startling sometimes to see the sort of thing which is chosen for commendation. The last compliments of the kind that we have come across are devoted to the double-hung sash, which *La Semaine des Constructeurs* considers an admirable contrivance, which the Americans have brought to the highest perfection. It says that it was once used in France, but, as constructed there, it had so many faults that it went out of use, and is now practically unknown, while in the United States it has been constantly improved, until now it is employed to the exclusion of all others. We think an American could still point out a few defects in the double-hung windows of his native land, the principal one being, perhaps, their incurable ugliness of effect, while a good deal might be said about their indisposition to open in the dog-days, the frailness of constitution which often causes them to come apart before they can be persuaded to move, and the tendency of weights and lines to get tangled, stretched and broken. There is no doubt that our double-hung sashes take up less room when open than the French casements, are more easily set so as to ventilate without causing draughts, and are far tighter against rain, but to the eyes of our architects the French window-frames and casements of solid oak, or still more the iron ones of England, which he sees as serviceable as ever after two or three hundred years of constant use, have a charm which the frail concoctions of seven-eighths boards and cotton strings of his native land do not always possess. In the eternal warfare of the beautiful and the practical, wherein the architect plays the part of the mediator, who gets all the blows from both sides, no more ferocious battles are fought than in the department of windows. The genius who can make double-hung sashes and outside blinds look homelike and picturesque has yet to be born, and American architects, whenever they have a dwelling-house to design, know perfectly well that they must choose between making a charming sketch, with grouped and mullioned windows, in the English manner, for which they will be denounced by all their client's practical friends, as ignorant of the first principles of the easy sliding of sashes, and the correct arrangement of blinds; or laying out their openings of the same size and at equal intervals, and gaining thereby the commendation of the practical men, but the scorn of the people who "cannot see why modern architects should be so incapable of securing the picturesque effects of old work," and so on.

THE foreign papers have a great deal to say about the recent international Convention of architects in Paris. M. Guichard of Lyons, writes about the matter which was presented in behalf of the architects of Southern France in particular; proposing that the Convention should express itself in favor of making the possession of a diploma, or similar authoritative certificate of skill and attainments, indispensable to the practice of the profession of architecture. It will be remembered that a resolution to that effect, after the reading of an admirable paper on the subject, was offered in the Convention, and decently, but expeditiously shelved by referring it to the next international Convention, greatly to the disgust, as it appears, of M. Guichard, who says, with a great deal of reason, that the proceedings of this august convocation of the magnates of the profession reminded him of a consultation of great physicans over a patient, in which professional etiquette required so many mutual congratulations, and observations on the dignity of science, that the patient died before the salutations were concluded. It seemed to him that a great deal was done to call attention to the nobleness of the art of architecture, which could exist perfectly well without being advertised, while the real patient, the collective practitioner of that art, a patient, too, whose case is well-nigh desperate, was serenely ignored by the Convention from beginning to end. M. Guichard asks earnestly whether this is always to be the attitude of conventions of architects in future, as, according to his observation, it always has been in the past. While the architects are rhapsodizing over the higher flights of art, and discussing with zeal the question whether the study of antique or mediæval architecture gives the best preparation for them, the members of other professions are looking out, not for medicine or the law, but for the lawyers and the doctors. The architects have such an excellent reputation for not knowing how to take care of themselves that, as M. Guichard says, they are a prey to all sorts of intrusion and trickery. While teachers, druggists, doctors, attorneys and we might add, in this country, plumbers and steam-engineers, are obliged to have a certificate of competency before they can practise their calling, any one who wishes to call himself an architect can attach himself like a parasite to a skilled and honorable profession, living upon the credit which better men, with infinite study and pains, have gained for the name which he so coolly appropriates, and returning thanks for the benefits which he derives from it, by injuring through his deficiency in the rudiments of the knowledge attaching to it, every one who has the misfortune to bear it with him.

WE know well enough in this country what M. Guichard means, and, although local associations of architects are occasionally driven into making a stand for professional rights, it is nearly as true with us as it is in France, that a few platitudes about the ethics of practice, a little lamentation about the evils of the cruel farce called competition in this country, and some discussions upon drainage, constitute the sum total of the work accomplished by the general conventions. In the interval between the conventions, nothing whatever is done by the body that can do it best to correct the evils complained of, and the following year only brings with it a fresh patch of indignities to be mourned over, and then forgotten. Architects, of course, see all this, and regret that nothing can be done as the profession is not sufficiently well organized to protect itself as does the professions of law and medicine, but its imperfect organization is the very thing that exposes it to the injury inflicted upon it by parasites whom it is too feeble to get rid of, and by tricksters whom it has not resolution enough to bring to justice. With us it cannot be said the profession is, as M. Guichard says it is in France, every day falling lower and lower in the public esteem, for our local associations have done much to improve the standing of their members, but it is still true here, as there, that the profession which, with the exception, perhaps, of that of medicine is carried on with the highest integrity and disinterestedness, is the most exposed of any as he says, to the sucking and nibbling and biting of every kind of parasite, and one cannot help sympathizing with him when he says, "For heaven's sake, let us learn how to do some biting in our turn!"

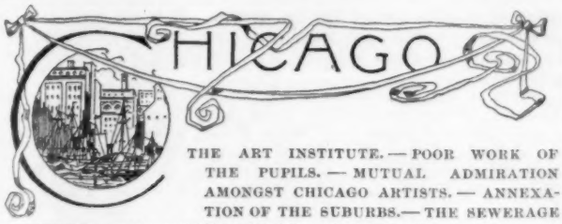
THE trial of Mrs. Maybrick in England has given new importance to the question, which has already been a good deal discussed, whether a change could not with advantage be made in the system in use at present in this country and England, for procuring the testimony of experts on points about which only an expert can give testimony of any value.

Under the existing system, a man who happens to be engaged in a suit concerning technical matters is obliged, if he would have the jury pay any attention to his case, to employ a greater or less number of expert witnesses. As these are employed exclusively to help him, his lawyer, before the trial discusses the matter with them, hears their opinions, modifies, softens and directs what they will have to say in such a manner as to give it the appearance most favorable to his side. The opposing party, meanwhile, has his own experts in training, under a lawyer bent upon getting them to give testimony exactly contrary to that produced by the other side, and if the experts, as is often the case, happen to be rivals in professional reputation, the string of jealousy is cleverly pulled by both lawyers to heighten the disposition of their own men to contradict what is said on the opposing side. In trials like Mrs. Maybrick's, where the technical points involved are matters of medical science, concerning which opinions and experience differ infinitely, the expert evidence brought forward by each side might be expected to consist mainly in contradictions of that adduced by the other, but even in matters of engineering and architecture the case is nearly as bad, for whenever a question involves professional opinion, as do most of those which come before the courts, a great variety of opinions is at the service of those who know how to look for the kind they want.

THE consequence is that juries, finding that the persons brought to instruct them in technical matters disagree on nearly every point, pay little attention to the expert testimony, while the litigants on each side spend a great deal of money in employing expensive witnesses, the net results of whose evidence is *nil*, as the testimony of each set neutralizes that of the other; and many lawyers, as well as others, now strongly favor the introduction, at least into this country, of the French system, under which experts are appointed by the court to investigate technical matters, and render an opinion, which usually forms the basis of the decision. As neither party has any opportunity for influencing the expert, his opinion is usually fair and reasonable, and his charge, which is fixed by law, is paid by the defeated party to the suit. The advantage, so far, at least, as architects are concerned, of such an arrangement is well shown in a case decided in June by the Tribunal of the Seine. A certain architect, M. Douillet, built two houses for a lady of rank, Madame de la Vernède, one in Paris, and the other on the Mediterranean coast. When he sent his bill, he was met for the first time by the usual complaints. The houses were inconvenient, it appeared, and badly built, all through his fault. Moreover, the Paris house was intended to cost forty thousand dollars and really cost seventy thousand, also through the fault of the architect, who ought to pay the difference out of his own pocket; and in any case a charge of five per cent on the cost was unreasonable; so that instead of Madame owing the architect anything, he owed her a large sum. Instead of spending months in hearing witnesses contradict each other on all these points, the court appointed experts to look over the houses, and see whether the architect's work in them had been badly done. They reported promptly that it had not been badly done; that the construction was proper and that the inconveniences complained of resulted partly from the small size of the lot, and partly from carrying out arrangements ordered or consented to by Madame or her son. In regard to the excess of cost over the limit fixed, the court found that Madame de la Vernède had herself ordered the original plans to be modified, asking for richer decoration and greater height, so that the architect was no longer bound by the original limit, even if he had originally been so; and in regard to the commission charged, it said that five per cent on the cost was the customary fee to architects for their services. Madame de la Vernède's claim, that the excessive cost of her Paris house was caused in great part by the "fraud and dishonesty" of the architect in the settlement of the accounts appears to have been dismissed by the court with silent contempt, as there is no special mention of it in the decree, but, on the contrary, a rule was laid down of considerable interest to architects, to the effect that an architect's commission is to be calculated on the fair amount of the bills, not on the sums actually paid the mechanics in settlement. In the present case, Madame de la Vernède, who appears to have been a remarkably business-like person, had bullied the contractors into making discounts from their bills, as the court said, "for the sake of avoiding legal proceedings, and getting their money without further delay," but the decision says that these transactions are, so far as regards the architect "*res inter alias acta*," which do not diminish the architect's care and trouble, and ought not to diminish his compensation; and in accordance with this view, it ordered judgment for M. Douillet for five per cent on the total amount of all the bills and contracts, with interest, and condemned Madame de la Vernède to pay all the expenses of the suit, including the experts' fees.

THE Paris, Lyons and Mediterranean Railway has recently put on its line a number of first-class passenger cars, modelled on a pattern which partakes both of the American and the European systems, and combines some of the advantages of both. It must be acknowledged that travelling in a compartment of a first-class car abroad, particularly when the traveller, as often happens, has the compartment all to himself, is very pleasant, much pleasanter, to our mind, than riding in the most gorgeous Pullman car. In such a compartment there is space enough for two or three people to move about comfortably, which is not the case in the private rooms of a Pullman car, the only places where privacy can be enjoyed in American railway travelling; and the occupants can change from side to side, according to the view they wish to get; while there is no annoyance from the restless passengers, conductors, water and newspaper boys, peddlers, expressmen and so on, who tramp unceasingly up and down the aisles of our drawing-room cars. At the same time, there is a certain inconvenience, and even danger, in being unable to escape from the compartment without the help of the guard outside, and a certain liberty in passing through the cars from one end of the train to the other is often desirable, both for officials and passengers. With this idea, the Paris, Lyons and Mediterranean road has constructed two types of cars, in which there is a passage from one end to the other, unobstructed, except by doors, and having the entrances, as with us, from platforms at either end. Once in the car of what is called Type 2, the traveller finds himself walking through a passage placed, not in the middle, as in our cars, but near one side, so as to give room for two seats on one side, and one on the other. The benches are arranged in pairs, facing each other, and as the width of the car comprises only three seats besides the aisle, instead of four, as is usual with us, and in the Swiss cars, the places are very spacious. Our traditions would hardly admit of making half the passengers in the car ride backward, and it is not always pleasant to be compelled to sit facing one's travelling companions, but it must be remembered that in Europe the seats with the back toward the engine are considered the best, as being less dusty than the others, and with one's own party the group of four seats facing each other, and cut off by the high backs from the adjoining groups, is very agreeable, so that the advantages are pretty equally balanced. Two of the four-seat groups at each end are enclosed by partitions and doors, but the others are open to the aisle, as are also all the pairs of single seats on the other side of the aisle. These single seats, to our fancy, form the best feature in the new car. In a car so fitted a single traveller can have a seat by himself, much more comfortably arranged than the chairs in our Pullman cars, while parties of two, or four, or six, can have places together, sufficiently separated from the rest of the company, but not entirely isolated, and all the travellers can enjoy the American comfort of lavatories, which are provided at each end of the car.

IN the other pattern, the Type 3, the compartments follow the old rule, each containing six places, three of which face the other three; but the car is wide enough to give an aisle alongside the compartments, something as in our boudoir cars. In order to balance the weight, half the compartments are placed on one side, and half on the other, the aisle forming a double elbow in the middle of its length, but as all the compartments have doors, the direct view from them is confined to one side of the train, and, except for the advantage of the passage through the car, and the lavatories, the arrangement is hardly better than the old one, and is much less pleasing than that of Type 2. According to *Le Génie Civil*, the arrangements for lighting the cars at night are nearly, or quite, equal to ours, a gas-burner, on the Pintsch system, by which gas is carried, compressed in cylinders, in the cars, being placed in each compartment; the cars are warmed by hot water, from a boiler at each end, which is enclosed in a closet opening only on the platform, and shutters, or rather cushions, stuffed and tufted, are provided to cover the windows with in extremely cold nights.



THE ART INSTITUTE. — POOR WORK OF THE PUPILS. — MUTUAL ADMIRATION AMONGST CHICAGO ARTISTS. — ANNEXATION OF THE SUBURBS. — THE SEWERAGE QUESTION. — THE WATER-SUPPLY. — LAW SUITS.

ACCORDING to the annual report of the Trustees of the Art Institute, just issued, that institution is in a very flourishing condition. Owing to the rapid increase of membership, which now numbers nearly two thousand, it is financially much better situated than a year ago; a considerable number of pictures have recently been purchased, and the space occupied by the Institute is soon to be materially increased. All of which is a subject of congratulation; but there are some points, not mentioned upon which there is not so much chance for glorification.

A short time since the second annual exhibition of American oil-paintings was brought to a close and although visited by large numbers of people, the pictures did not permit of a particularly favorable comparison with the exhibit of last year, which was, as mentioned in these letters, extremely good. It seemed as if this year the best work had already been picked out in the East, since many notable names were entirely absent, while the remainder had been shipped out here as quite good enough for Western needs.

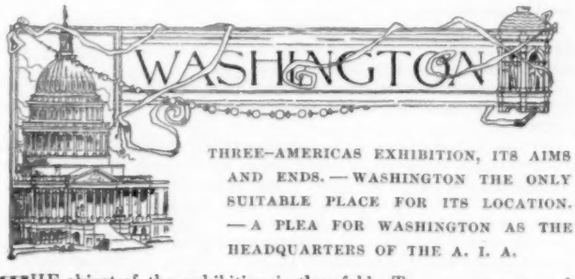
At the time of this exhibit there was also displayed in the other room the works of the pupils of the Institute for the last year, and if the oil-paintings were disappointing, this work was even more so. Some of the studies of flowers in water-colors were extremely good, but the work done from the cast and from the nude was (if one may be permitted to express his honest opinion) simply atrocious for a school of this character. Movement, feeling and proportion had been perfectly obliterated in a struggle after a hard and stippled finish. Within the past few years the whole system of instruction appears to have been changed, and instead of seeking after proportion and movement, quickly but accurately jotted down in a thoroughly artistic manner with charcoal and stump, the whole idea seems rather to stipple over and over again some drawing, the outline of which need only in a general way be like the model. Indeed, at least one of the instructors is credited with urging pupils to spend an entire day finishing up two square inches! As a natural result, in the struggle after an unimportant and almost mechanical detail, the scholars have lost all the finer points of the original conception, and are slow, inaccurate and inartistic workers. It seems curious that some of the Chicago artists do not make themselves heard about this work, but probably no particular attention would be paid to them even if they should; for, although Chicago esteems it a solemn and sacred duty to extol to the skies nearly everything, good, bad and indifferent indiscriminately, that belongs to itself, one especial exception is made of the artists. Their work receives but half-hearted attention until their studios have been moved to New York or Paris. Quite naturally, lacking any other encouragement, those who stay here seem to form themselves into a close-corporation mutual-admiration society, as it were, and pay but little attention to anybody or anything but themselves. This is unfortunate for the community, and especially so for the artists, since there are some very able but, most of them, extremely modest men, who should amount to something, and there are others who, with a little proper and intelligent criticism — not from the mutual-admiration society — might be induced either to do some good work or else go into some of the less artistic but lower branches of sign-painting. Consequently, but little outcry, if any, can be expected from the Chicago artists relative to the work exhibited at the Institute, for they would, of course, have to praise the work if done under the direction of one of their members. As for the newspaper critics who really stir things up, few, if any, have ever received any practical or working art-instruction outside of the United States. Some of their articles are written upon the basis of what they have read (and several of them are extremely well posted), but more generally such articles are manufactured with the assistance of some one who they think should know. Hence, if the teachers tell them the work of the Institute is good, that settles it, especially if the drawings look smooth and nice.

By a recent vote of several suburbs, the city of Chicago has been considerably augmented in population and greatly increased in geographical area, so that it now boasts of covering more square miles than any other city in the world. So far as fire-limits and building-ordinances are concerned this addition will make no particular difference, as it seems to be understood that for the present, at least, the fire-limits will be very little, if at all, changed.

But in connection with the sewer and water systems some very great improvements will probably be made, and these are even now under consideration, but the question of the sewerage for so very many square miles is a matter of such importance and magnitude, and necessitates the outlay of such a vast sum of money that it will probably be some time before the question will be entirely decided. One system is now being discussed quite seriously, and several others have been broached. On one point, however, they all agree, and that is that all the sewerage will be discharged not into but away from the lake, since by a recent act of the legislature it is permitted to utilize certain canals and streams for this purpose, and so eventually everything will be carried into the Illinois and thence into the Mississippi River. This or some method entirely different from the one now employed was, even before this enlargement of the city, an imperative necessity. The lake at certain seasons of the year becomes so polluted that there is great complaint about the drinking-water, which is now taken from a point nearly two miles from shore. Also, the supply of water is not equal to the demand; but that was so evident several years ago that for nearly twenty months past work has been in progress for a new supply farther towards the south of the city. This supply, at the rate of one hundred million gallons per day, is to be taken at a distance of four miles from shore. The tunnels underneath the city for this system, which are about two miles in length, are now completed to the new pumping-works, one on the west, and one on the south side, so that nothing more remains but the portion under the lake, which will, however, probably take nearly a year and a half to complete. This tunnelling underneath the city, although about 70 to 75 feet below grade, has required the greatest care, since our soil is nothing but sand and clay. In several instances the work has been turned either to one side or to the other to avoid heavy buildings, and at one time there was considerable newspaper talk about settlement and, indeed, one or two buildings were probably a little disturbed, but very few people had any idea that the tunnel was being dug beneath them. The question, however, that may be not unlikely to arise in the future is that of putting extremely heavy buildings on top of this tunnel, and, unfortunately, it runs some little distance through a district that bids fair to be heavily built upon during the next twenty years. The diameter of this tunnel is eight feet, and the brick walls are only thirteen inches thick, which at first sight would certainly appear thin; however, rough guessing is not engineering.

Suddenly there appears to be a spasm of law-suits in the courts, in which architects figure more or less. One case recently decided seems unfortunate for the profession, inasmuch as it may establish a precedent in the courts for the rate of professional services as four instead of five per cent. The testimony of two architects (neither of them members of the Institute) was obtained to the effect that four per cent was the usual charge for services by first-class architects of Chicago for the class of work under consideration, while the testimony of the oldest and best-known architects in the city seems to have been unavailing to make any impression upon the court, which rendered a verdict for four per cent. In another case architects are being sued for damages, said to be due to improper workmanship and materials upon buildings put up so long ago that the case would have been outlawed in a few months more. And this in the face of the fact that the owner had employed them upon other buildings in the meantime, since he had been so well satisfied with their first work.

The agitation in the City Council regarding high buildings, mentioned in a previous letter, seems to be about over, and permits are now being issued for buildings of any number of stories desired, so that the question will probably not soon be raised again; and so the era of high buildings is now fully under way, with several designs upon the boards that call for sixteen stories.



THREE-AMERICAS EXHIBITION, ITS AIMS AND ENDS. — WASHINGTON THE ONLY SUITABLE PLACE FOR ITS LOCATION. — A PLEA FOR WASHINGTON AS THE HEADQUARTERS OF THE A. I. A.

THE object of the exhibition is threefold: To commemorate and do honor to the name of Columbus on the Four Hundreth Anniversary of his discovery of America. To bind more firmly together North, South and Central America in friendship and amity, by contact, friendly intercourse and rivalry. To induce a more extended exchange of raw materials and manufactures between these countries which are bound to each other by the ties of one land, and which would be of material advantage to all.

All movements towards the formation of such an exhibition have been entirely local, their claims being supported only by their own indwellers with the one exception — Washington City — whose scheme is not only national but American, I might almost say world-wide.

Brooklyn, through Talmage; St. Louis and Chicago, through a committee of citizens; New York, through its stock exchange; Staten Island, through some of its newspapers have all made a bid to obtain this valuable prize. For, in whatsoever commercial or manufacturing city the exhibition is located, that city hopes and expects to forestall its sister cities in any commerce, consignments and trade

which will undoubtedly be the outcome of it. Washington, with no commerce, manufactures or trade, does not expect to outrun its fellow-cities in the race for gain, is endorsed with few exceptions by every city and State in the Union, by the eighteen American nations, and by Spain and Italy who are anxious to do honor to the name of Columbus.

All claimants for location have gracefully withdrawn their claim, except New York and Chicago. New York is professedly determined to win the prize. This large city has made many failures in efforts to accomplish even small things, when the monied-men did not see an investment with good, sure interest behind it. Are not the chances in favor of history repeating itself in this instance?

The Statue of Liberty pedestal, for money to build which they found it necessary to beg all over the country, and then were on the verge of failure. [By the way, this statue should have been placed in Washington, not in New York.] Grant, although adored, was loved less than the money which is not forthcoming to even commence his monument, and his very grave was used for the purpose of booming real-estate. If repeated at an international event, such squabbles as those between the mayor, the aldermen, the legislature and the committees during the late Centennial ceremonies in New York would be very mortifying to right-minded citizens of the United States and would create a bad and possibly a hurtful impression on our sister nations. At the time of the World's Exhibition in New Orleans, about three years ago, in New York there was great blowing of trumpets, meetings of citizens, appointment of committees, collection of money from railroad and hotel men (the only New Yorkers who apparently felt sure of a proper return), selection of a site and other things preliminary to a great world's fair. New York must and would have the fair! What was finally done? No site would do except Central Park. The people would not have Central Park destroyed even temporarily for such a purpose. Only some few hundred thousand dollars were raised, where as many millions were necessary. It would have been of advantage to the many in New York. The monied few were evidently aware that the personal return would not be sufficient to induce them to dip deeply enough into their pockets to carry the scheme through. The result all will remember, the exhibition was held in New Orleans. New York has topographical or geographical difficulties which I think she would be positively unable to surmount. The street and elevated roads are crowded — and even the hotels in many instances — with the ordinary population. How would it transport and lodge the large crowds who would necessarily attend the exhibition with no room within herself to expand? And where would New York hold it? That is a question over which they are now having a determined fight. In New York the exhibition would be almost necessarily a local affair, although possibly a big local affair. The South, West and East would not join, or at least would join with little zest or vim in helping New York to still further monopolize trade. All could join at Washington as on neutral ground belonging equally to every part of the country, with a feeling of certainty that any trade or commercial advantage that would accrue would be in proportion to the display each city or section should make. Richmond, Atlanta, New York Boston, Chicago, St. Louis, San Francisco, etc., would each receive its due proportion of advantage. The governments of the American nations would more readily endorse such an exhibition in Washington, the Capital city of the strongest one of these nations, than in any city, however large, which represented only a State or section of the United States.

Chicago not being on the seaboard, the cost of transportation thither of exhibits would be a sufficient bar to materially cripple the number and character of such exhibits.

The advantages of Washington are: First, that it is the Capital of the nation; secondly, it has permanent exhibits of no little importance.

Starting with the Capitol, the largest and most important building in the country, architecturally, historically, legislatively and judicially: here thoughtful people may study our great judges and legislators, in the Supreme Court and Houses of Congress. Some hundred yards to the east of the Capitol will probably be completed by that time the new Congressional Library, containing one of the largest libraries in the world and in itself to be, I believe, the largest library building. West, a short distance, are the Botanical Gardens. Two squares farther west still is the Fish Commission Building, where the methods of fish hatching, breeding and distributing can be seen with pleasure. Across the street, still going west, is the National Museum, full of interesting and valuable things, showing the history of man and his implements, utensils, arms and habits; also many finely mounted specimens. Adjoining the Museum on one side is the Smithsonian Institution, with similar interesting matter on exhibition, and on the other side is the Army Medical Museum, with the largest and best medical library in the world and many rare specimens, particularly rare, I believe, in the examples of gun-shot wounds. Nothing could be more interesting to the medical fraternity. Passing from the Smithsonian grounds, still in a westward direction, we go into those belonging to the Agricultural Department, where farmers and agriculturists and all interested in vegetables and domestic fowls can see many things to please them. Still going west, we pass into the Washington Monument grounds, to the Monument, up which an average of ten thousand people have gone monthly since it was opened to the public. The bird's-eye view of the city, the Potomac and the surrounding country well repays the visitor for the time and trouble needed for the ascent. It is the highest stone structure in the world, tall, simple and effective in its pure white outline against the green hills and the blue sky which form its background.

North of the Monument, within ten minutes easy walk, are the Treasury, through the vaults of which many people enjoy going and seeing millions of money; the White House, where every one can go and shake hands with the ruler of seventy million people (quite an inducement judging from the number who daily visit the White House); the War, State and Navy Department, a costly granite pile; the Museum of Hygiene adjoining the Navy Department containing many things of interest to sanitarians, having the largest library on such subjects, and quite a collection of heating, ventilating, plumbing and mortuary devices — the best collection in the country of the kind. West of the Monument is the National Observatory. Passing from the Monument grounds on the south, we go in a southeasterly direction into the park made by reclaiming the Potomac Flats, about seven hundred acres in all: this is a little smaller than Central Park in New York. It is in this park that the Board of Promotion proposes to locate the Three Americas Exhibition. When complete there will thus be formed a series of exhibition buildings from the Capitol to the end of the new buildings, covering an area of about one thousand three hundred acres. Other objects of interest in Washington not directly in the grand series of parks and buildings I would mention, but all easy of access, are the Patent Office, interesting to mechanics, manufacturers and inventors; the Navy Yard and its new ordnance foundry; and leaving the exhibition park in a northwesterly direction, driving through the finest section of the city and then along the picturesque valley of Rock Creek, or along Columbia Heights, built up with beautiful suburban dwellings, in a short drive of one-and-three-fourth miles, the new Zoological Park will be reached. The natural and picturesque qualities of this site are unsurpassed. The park will be the largest in the world devoted to such a purpose, and by 1892 will be in good running order. By that time it will have the largest collection of North, South and Central American animals in the world. Just the thing for the Three Americas Exhibition. They will have besides a large number of foreign animals. But the idea of the Zoo is to preserve the many American animals which are fast becoming extinct.

The drive may be continued from the Zoo across a truly beautiful country to the Soldiers' Home, a fine park with some sixteen miles of driveway.

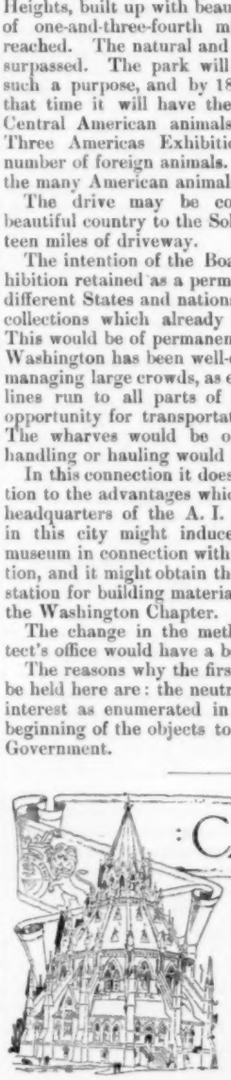
The intention of the Board is to have, at least, a part of the exhibition retained as a permanent one, displaying the products of the different States and nations, adding to the long series of interesting collections which already occupy the mall as enumerated above. This would be of permanent advantage and interest to our country. Washington has been well-drilled in the proper and best methods of managing large crowds, as exemplified by our inaugurals. Its railroad lines run to all parts of the country, and the Potomac furnishes opportunity for transportation by water from all parts of the world. The wharves would be on the exhibition grounds, and little re-handling or hauling would be necessary.

In this connection it does not seem out of place to mention in addition to the advantages which have been named for locating the new headquarters of the A. I. A in Washington, that an active institute in this city might induce the establishment of an architectural museum in connection with some of the many museums now in operation, and it might obtain the establishment of a government testing-station for building materials as advocated at the last Convention by the Washington Chapter.

The change in the method of operating the Supervising Architect's office would have a better chance of being carried through.

The reasons why the first Convention of the new Institute should be held here are: the neutrality of the city and these many things of interest as enumerated in connection with the exhibition, and a beginning of the objects to be obtained by the Institute through the Government.

Glenn Brown.



: CANADA :

SAULT STE. MARIE. — THE TORONTO MUNICIPAL BUILDING. — CANADIAN ARCHITECTURE AT THE PARIS EXHIBITION. — COMMISSIONS OFFERED BY CONTRACTORS.

THERE is nothing particularly novel nowadays in the sudden birth of a new city or its development by such rapid strides as used to take away the breath of Europeans and cause them to look on in unmitigated astonishment. Americans as a nation, are essentially *moral engineers* according to an old definition of engineers and architects. It has been said that the difference between an architect and an engineer is this: if an architect were to be asked about the execution of a certain building scheme he would say "I will see how it can be done," whereas an engineer would say

"I will do it." The architect takes into consideration the obstacles in the way, while the engineer makes no account of them at all but by hook or by crook will surmount them. So with Americans, if there is cause or occasion to build a city, they do it without hesitation and this spirit is gradually pervading other nationalities, notably those that come in contact with that enterprising people. But although the practice until revived by Americans has been in abeyance for 2500 years, it was a common practice among the ancient nations and tribes, chiefly, I suppose, because there being few cities, increase of population or division among the people made it necessary to provide places of residence; so that one often reads of people setting out to "build a city" — one man is often mentioned as the "builder of a city" — ever since the days of Urukh some 2000 years B. C., or nearly 4000 years ago. Well, then, like Urukh of old and like Americans of to-day, Canadians have set out to build a city and the Canadian Sault Ste. Marie is rapidly becoming a thriving commercial town. Its population already numbers 4,000 souls although on approaching the place by water it does not present as yet so flourishing an appearance. Besides the private residences for the accommodation of the inhabitants there is an immense hotel of 215 rooms, capable of holding 400 guests at least. The city is being lighted with electric light by the Heisler Incandescent Company. That which has made the city has naturally been the ship-canal and that which has made the canal has been the natural streams and rivulets that run through the well-wooded spot. The canal has been grandiosely compared to the Suez Canal on account of the number of vessels that pass through it, being equal to the number *per diem* that pass through the Suez; but though the "Sault" Canal is a very fine one the two canals stand in the same proportion one to the other as the vessels that pass through them. It is interesting, however, to find that this is not the first canal at the place, traces of an old one having recently been discovered, and it has been proved that it was the property of the Hudson Bay Company and used by them for their fur-trading sloops. Their old fort stood on the grounds now occupied by the Electric-Light Company's works. American troops destroyed it in 1812, but although rebuilt subsequently, it gradually fell into decay and ruin, as it was no longer necessary for the protection of the Company's interests.

Of all the cities of Canada certainly Toronto is the one to which all architects and engineers must look with most interest: sometimes it is the architects whose special interest is excited, at others it is the engineers. Hardly a week goes by but some new scheme is promulgated, buildings or railways, canals, or something of the kind, and new industry after new industry starts up to meet the demand occasioned by new works. Millions are being spent on new buildings, for public and private concerns. It is proposed to spend millions upon railway facilities and millions have been voted for the general improvement of the city and its suburbs, in the way of parks and recreation-grounds.

A struggle has been going on over the appointment of a paid commission to superintend the construction of the new Municipal Buildings, Toronto. In the wording of the by-law upon which $600,000 more were voted by the freeholders towards the cost of the building was a clause which most people appear to have understood to mean that a paid commission would be appointed to superintend the work. It appears, however, that the clause meant that the corporation might have power to employ a paid commission. This, however, was not discovered until some worthy citizens had obtained or endeavored to obtain an injunction against proceeding with the works until the commission was appointed. It was estimated that a paid commissioner would cost the city several thousand dollars, and this money could not legally be drawn from the amount appropriated for the building. A vote was therefore taken on the subject but only a small number of citizens, freeholders of course, took the opportunity of expressing their opinion and the commission was knocked on the head, by the votes of those who were against it, who, of course, took care to record their votes. The *Canadian Architect and Builder*, points out that this is to be regretted as the work is now in the hands of a committee of aldermen, whose power endures but a twelvemonth and who, with one or two exceptions, perhaps, are without the experience necessary. "Pity the poor architect!" The sympathies of the profession are requested for him. Pulled this way by grocers, brow-beaten there by candlestick-makers, will there be anything left of him when the building is completed, if it ever is, which under these circumstances I think is rather doubtful. The judge, in deciding that the injunction already alluded to should not issue, remarked that conduct of the Council had been so discreditable that their costs ought to be refused. It augurs well for the proper execution of a building to cost a million and a third of dollars!

Canada with all its progress, with all its millions, is according to the "press," represented at the Paris Exhibition by an "Indian wigwam," and one paper jocosely remarks that it is to be hoped Parisians will not attribute to us a simplicity of architectural style to which we do not really aspire. It would be interesting to know whether there are any specimens of the present generation of highly cultivated human beings represented as oysters. It is perhaps cynically characteristic of the French, who are not a colonizing people, or successful in their colonies as a rule, to suppose that since they lost possession of Canada the country should have retrograded rather than advanced. A wigwam was probably the last thing the Frenchman saw before he signed the treaty of the cession of Montreal (the last town ceded) one hundred and twenty-nine years ago, inside the little stone hut which still stands a ruin, and when called on for an example of Canada as a country he reproduces his last view. Perhaps this explains it!

The Ontario Association of Architects has made a very wise move towards the putting down of an evil practice that does harm to the profession generally and injury to the self-respect of the man who indulges in it. It is the question of commissions from contractors to architects that has cropped up, and each member of the Association has been asked to send to the secretary "immediate notice of any attempt of any contractor to offer him a commission, in order that action may be taken to reduce this evil." What action will be taken perhaps has not yet been decided upon, but at all events it is time the matter were taken up, when some men "jobbing architects" make half their incomes out of "contractors' commissions."

THE PRESENT CONDITION OF ARCHITECTURE HERE. — THE SYDNEY POST-OFFICE. — CEMENT FRONTS. — COLOR.

PERHAPS a few words on the state of art generally in these colonies may not be out of place in this, the first Australian letter, for we are passing through precisely the same transition stage from which America has emerged only within the last twenty years.

The capital here is in the hands of a comparative few, whose money was hardly earned in the early days, and whose æsthetic sense — if they ever had any — was blunted long since in the struggle. But a new generation is arising, and the wealth of the pioneers is being devoted to the education of their descendants either here or in England. Travel, too, has enlarged the minds and expanded the ideas of many of our younger colonists, and so we are now striving strenuously to shake off the languor which has hitherto oppressed us where things artistic were concerned. Our work, however, is all before us, for though we last year celebrated the centenary of Australia, we can barely count fifty years of our national life.

Our cities — Sydney and Melbourne especially — will bear comparison with most of the towns of Europe, but we have not yet divested ourselves of Old World ideas. Our population is mainly British and our customs are British, and, when we make any effort at all, we try to make our cities look as English as possible. But, unfortunately, we are too familiar with the more debased forms of English art, and have not judiciously exercised our right of selection. Of course, in a community such as ours, this is pardonable; but such conditions are obviously utterly fatal to the progress of anything like originality. Our climate and our associations afford us an opportunity of imparting a national character to our work; but, so far, we have not availed ourselves of it, and consequently very few, if any, of our buildings rise above the dead level of mediocrity. Many of the public buildings are very large, and cost, seemingly, was not a consideration in their erection; but they have nothing characteristic about them, save their provoking correctness and formality.

The Post-office — of which all Sydneians are very proud — is certainly a fine structure of a marked Florentine type, and, if there is nothing very original to admire in it, there is at any rate very little to find fault with, if one excepts the tower and the carvings in the spandrels of the Pitt Street front. The tower itself is not unpleasing, though it would have been more effective if the portion below the clock had been more massively treated, with fewer openings and fewer horizontal lines: it starts, however, in a decidedly awkward fashion apparently from the roof, in the centre of the main front. It has no base, and there is nothing to suggest its existence in the treatment of the façade below. And then those carvings! They are the work of an Italian named Sani, who is really capable of better things, and were executed in accordance with the suggestions of Mr. Barnet, the Government architect, from whose designs the Post-office has been erected. When they were first noticed they were laughed at, sneered at, written at and roundly abused. But Mr. Barnet treated this clamor with lofty disdain, and then the public began to get angry, and a Royal Commission was appointed to inquire into the matter. The carvings were accordingly examined, and their immediate removal recommended. The architect, who had hitherto preserved a discreet silence, then defended his creations on the ground that they were "realistic" and, therefore, of the highest type of art, and, further, that he considered the work was admirable both as to decoration and as "illustrative of the customs and costumes of the present day"; and, though the newspaper war still raged, nothing whatever was done towards carrying out the recommendation of the Commission. Sir F. Leighton saw some photographs of these now famous sculptures and wrote to a friend here, expressing surprise and regret that such things should be allowed to remain. This letter was published, and Mr. Barnet retorted that the President of the Royal Academy might be an authority on pictorial art, but that he knew nothing about sculpture.

One hardly knows whether to blame the architect for his wilful blindness or to praise him for his pertinacity, for this controversy took place five years ago, and these hideous caricatures still disfigure the spandrels of the Post-office.

The professional men in private practice certainly aim at a little originality, but there is still an apparent sameness about our

The Post-office, Sydney.

buildings, which is due, probably, to the extensive use of cement. Cemented fronts lend a depressing grayness to our streets, and cemented, lime-washed houses spread like a hideous white leprosy over city and suburbs, and straggle far on into the country. The following extract from an article in a local paper well explains the feeling of a clever architectural critic on this point:

"There is a special 'boom' in architecture at present. Several extensive buildings are going up which are calculated to give architects a chance to display the qualities of their art in a liberal and healthy fashion. As one travels down Hunter Street and looks along Bligh Street, a new coffee-palace looms up, impressive, lofty and cold — so cold that no summer sun will ever make it look warm, no morning radiance or evening glamor ever redeem it from a frigid solidity. As one looks west from King Street one sees the same — the cold, gray stucco of another coffee-palace. As one turns in from George Street to look for the *Maison doreé*, another pepper-and-salt building greets him. All are well-built enough, but an architect has something to consider besides form; he must regard color also if his work is to show to good advantage. Her Majesty's Theatre is another example of a fine building with a homeless, comfortless color, in striking contrast to the warmth of Farmer's warehouse opposite. The Athenæum Club is still another brilliant showing of good form and bad color. Compare the effect of the Union or the New South Wales Club with that of the Athenæum. It is geniality set against cynicism; welcome set against repulsion. No outline, no strength in form and imposing freedom of style will ever overcome bad color. The handsomest, homeliest buildings in the city are of brownstone."

This Sydney stone, by the way, is a splendid, close-grained sandstone, soft and easily worked. It, however, hardens by exposure and deepens into a warm, yellow-brown tint, which harmonizes well with almost anything and lends a charm to the vilest conceptions, the Post-office carvings, of course, excepted. Our architects seem to be quite content to vary the monotony of their stone fronts — for even Sydney stone becomes monotonous if used too freely — by introducing gray and red granite columns, and sometimes a gray granite base, but these devices merely give a restless look to the architecture, without in any way satisfying one's color-sense. The cost of the stone, however, prevents its being generally used, and consequently cemented façades, lined in imitation of stone, confront one everywhere.

THE ILLUSTRATIONS

[*Contributors are requested to send with their drawings full and adequate descriptions of the buildings, including a statement of cost.*]

HOUSE OF GEORGE J. McGOURKEY, ESQ., 6 EAST EIGHTY-SIXTH STREET, NEW YORK, N. Y. MR. JOHN M. DUNCAN, ARCHITECT, NEW YORK, N. Y.

[Helio-chrome, issued only with the Imperial Edition.]

HADDON HALL, DERBYSHIRE; THE LONG GALLERY, HADDON HALL, DERBYSHIRE; HARDWICK HALL, DERBYSHIRE; FORD HOUSE, DEVONSHIRE; SHERBORNE LODGE, DORSET; AUDLEY END, ESSEX.

[Issued only with the Imperial Edition.]

These plates are reprinted from Hall's "*Baronial Halls and Picturesque Edifices of England.*"

MISSION SUNDAY-SCHOOL BUILDING FOR THE PRESBYTERIAN CHURCH, MINNEAPOLIS, MINN. MESSRS. G. W. & F. D. ORFF, ARCHITECTS, MINNEAPOLIS, MINN.

The materials used in this building are Duluth brownstone, with roof covering of red tiles. The interior, where chairs will be used for seats, is in oak. Cost, $10,000.

RANDOLPH MACON ACADEMY, LIBERTY, VA. MR. W. R. POINDEXTER, ARCHITECT, WASHINGTON, D. C.

TOWER OF THE CATHEDRAL, OVIEDO, SPAIN.

DESIGN FOR AN OFFICE-BUILDING. — ENTRANCE TO A HOSPITAL. MR. ARTHUR TRUSCOTT, ARCHITECT, PHILADELPHIA, PA.

These designs won honorable places in competitions of the T-Square Club.

PRESBYTERIAN CHURCH, LIBERTY, MO, MR. WILLIS POLK, ARCHITECT.

This building was erected at a total cost of $6,743, exclusive of cost of seating.

LONDON

THE OLD AND NEW EXAMINATIONS OF THE R. I. B. A. — THE REGISTRATION BILL AGAIN. — THE ROYAL GOLD MEDAL. — ST. MARY-LE-STRAND. — THE BUTTER-WALK, DARTMOUTH. — PETERBOROUGH CATHEDRAL.

On a wet July evening, at the fag-end of a year's hard work, I am sitting down and writing you my accustomed chat upon English architecture and its doings, not that there is very much to say, for, of a truth, the profession has been singularly dull for "Merrie England" during the last few weeks.

First of all, I suppose, comes the great change which has taken place in our professional education since I last wrote you. As you know, the entrance to the Royal Institute of British Architects has hitherto been by means of one compulsory examination, both written and oral. This examination has been of a rather severe nature, and is divided into the following seven heads:

(*a*) History of Architecture.
(*b*) Mouldings, Features and Ornaments.
(*c*) Sanitary Science, Shoring and Strength of Materials.
(*d*) Design.
(*e*) Materials and Construction.
(*f*) Specification Writing.
(*g*) Professional Practice.

Before, however, the candidate was eligible for the examination, it was necessary for him to submit the following "probationary work" to the Board of Examiners in Architecture, and to obtain its approval thereon:

(*a*) The plan, elevation and section of a building of the candidate's own design.
(*b*) A perspective drawing.
(*c*) A sheet of details.
(*d*) A drawing of some ornament from the round or relief.
(*e*) *Optional.* Specimens of the candidate's work as a student. Measured drawings, notes or essays on architectural subjects, etc.

Of such a nature was the ordeal through which the British architectural student has had to pass (up to the present year), if he desired to take any recognized position in the profession at all. You will at once see what was the natural outcome of such a system. The pupil, on first entering an office, considered the examination to be quite out of the reach of practical politics, to trouble himself about anything so far in the future was a work of supererogation. Time slips on, the pupil remains negligent or indifferent until his articles expire, and then when he enters the ranks of assistants, it dawns on him by degrees that the time will, before long, come for him to enter for the examination. He soon finds, however, that his

knowledge is, to say the least, slender, his time is short, too short indeed for him to properly study for the examination. What is the consequence? Demand is naturally followed by supply. Our young man must learn somehow. So crammers arise and drill the book-knowledge into him and supervise the execution of the probationary work, and, after a year or so of this discipline, the examination is passed and the student straightway forgets all his crammed learning. Of course, with some earnest, conscientious men this does not apply, but it is not an overdrawn picture of the influence of the examination or the average student.

This state of affairs could not be called a healthy one, and received the serious consideration of the Royal Institute, with the result that a scheme of a triple examination was formulated by a special committee, and approved and adopted at a general meeting by the Royal Institute. As this is such an important move, I give you a condensed programme of the examination:

EDUCATIONAL SCHEME.

(*a*) Preliminary examination for admission as Probationer. (To be passed on entering an architect's office, or immediately afterwards.)

Subjects: — (1) Writing from Dictation.
(2) Short English Composition.
(3) Arithmetic, Algebra to simple equations, Elements of Plane and Solid Geometry.
(4) Geography of Europe and History of England.
(5) French, German, Italian and Latin. One language to be selected.
(6) Elementary Mechanics and Physics.
(7) Geometrical Drawing or Elements of Perspective. One subject to be selected.
(8) Freehand Drawing from the round.

NOTE: — Candidates who have passed certain specified examinations and satisfy the Council as to their skill in drawing are exempted from this examination.

(*b*) Intermediate examinations for admission as Student. (To be passed not less than two years after qualification as a Probationer and not before the Candidate has attained the age of 19 years.)

Preliminary Work: — The candidate will only be admitted to the examination on the following testimonies of study being considered satisfactory by the Board of Examiners.

TESTIMONIES OF STUDY.

Art Section: — Two sheets of the Orders of Architecture fully figured, drawn in outline with the ornament and enrichment filled in: each sheet to comprise two columns of the Order with entablature complete, drawn to a scale of half-inch to a foot and details one-eighth full size.
One sheet of details of Classic Ornament, in outline.
Two sheets with one example each of the Early English, Decorated, or Perpendicular periods, such as a door, a window or an arcade, in plan, elevation and section.
One sheet of details of Mouldings and Ornament relating to such examples, to scale
One sheet of Ornament, freehand drawing from the round, in outline.
Science Section: — One sheet with diagram of Timber-framed Roof-truss, not less than 30 foot span, with the nature of the strains on the several parts marked thereon, and the junction of the timbers and iron-work drawn to a scale of 1½ inches to the foot, all in isometrical projection and dissociated.
One sheet showing in a similar manner at least three varieties each of Timber Floors and of combined Iron and Timber Floors.
Two sheets of details of Joiners' Work in doors, windows and fittings shown in plan, elevation and section to a scale of ½ inch to the foot.

WRITTEN, GRAPHIC AND ORAL WORK.

Art Section: — (1) The Orders of Greek and Roman Architecture, their origin, development and applications.
(2) The several varieties of Classic Ornament.
(3) English Architecture from the Conquest to A. D. 1500, and the successive developments of the Styles.
(4) The characteristic Mouldings and Ornament of each period
Science Section: — (1) The nature of ordinary Building Materials as stone, brick, tiles, timber, metals and their qualities and defects.
(2) Elementary Physics as applicable to Building.
(3) Mensuration, Land Surveying and Levelling.
(4) The calculations of Strengths of Materials and Resistances from data and formulæ given
(5) Plane Geometry applied to actual work. Projection of Solids and development of Surfaces.
(6) The Elementary Principles of Construction.

(*c*) Final examinations to qualify for candidature as Associate R. I. B. A. (To be passed not earlier than two years after Qualification as a Student and not before the Candidate has attained the age of 21 years.)

TESTIMONIES OF STUDY.

Art Section: — (1) A subject of Classic Architecture, shaded in sepia, india ink or hatching, according to the rules of sciography.
(2) A Study in Perspective of Mediæval, Classic or Renaissance Architecture in outline or shaded.
(3) Two Studies of Ornament from the round, shaded and hatched. One Classic or Renaissance, the other Mediæval.
(4) A design for a Building of moderate dimensions, such as a detached villa, parsonage, school, local institution or cottage-hospital, to be fully drawn out as working-drawings to a scale of not less than ⅛ inch to the foot, in plans, elevations and sections, duly figured and showing construction, water-supply, drainage, ventilation, etc., with sheets of details of the construction and ornament and a perspective view.
(5) Drawings of some Historical Building or part of a building, made from actual measurement, with the jointing of the masonry, etc., correctly shown, and the construction: the whole in plan, elevation and section, carefully figured with details at least ¼ full size. The original sketches measured and plotted on the spot are to be appended.
(6) Two or more sheets of drawings showing the construction of Roofs, Floors, Arches, Retaining-walls, etc., with all the calculations for strength of the various parts fully worked out and appended thereto.
(7) Two sheets of diagrams of Constructive Masonry. Arches, vaults or groined vaults, with the projections of the arch and vault stones. These may, if the candidate thinks fit, be supplemented by complete drawings of a groined vault of any period between 1150 and 1500, from actual measurements, in plans and sections, with details of mouldings, ribs and surfaces, accompanied by a full description of the construction and a short historical account of the building from which taken.
(8) Satisfactory evidence of having followed the carrying out of building works, and notes of the progress and conduct of such works.
(9) Any sketch-books, evidences of study of buildings and of travel, the candidate may desire to submit, not exceeding three in number.

WRITTEN, GRAPHIC AND ORAL WORK.

Art Section: — (1) The History of Architecture to be illustrated by sketches: the leading characteristics, history and development of the principal styles of architecture, particulars of celebrated buildings and their architects. The special characteristics and history of any one period selected by the Candidate which may be:
(i) Greek or Roman Architecture.
(ii) Architecture of Italy or France from the 10th Century to the end of the 14th Century.
(iii) Architecture of Italy or France from the beginning of the 15th Century to the present time.
(iv) Architecture of England for some one Century between the years 1100 and 1700 A. D.
(2) Features, Mouldings and Ornaments.
(i) As characteristic of architectural styles generally.
(ii) As characteristic of the special style which has been selected by the Candidate.
(3) Design: as illustrated by drawings of a building of moderate dimensions to be made from particulars given with details of construction and ornament.
Science Section: — (1) Materials, their nature and their application in building.
(2) Strength of Materials. Stresses and strains, the formulæ for their calculations and their graphic determination. Arches, vaults, girders, roofs, retaining-walls.
(3) Constructive details in all grades.
(4) Sanitary Science. Drainage, water-supply, ventilation, acoustics, lighting and heating.
(5) Specifications and Contracts.
(6) Measurement and Valuation of Buildings and Materials; Preparation of Estimates; The Legislative Enactments relating to Building.

I think you will agree with me that it would be difficult to draw up an examination programme of a more thorough and searching nature, than that I have just set down. Such, indeed, appears to be the pretty unanimous feeling of the whole profession, and the new scheme has been received in the most favorable manner.

The present single examination is to be continued for some few years, in order to permit the new one to be introduced gradually, as it would be manifestly unfair to expect men well on in their studies to enter for the preliminary examination.

One of the immediate results of this move on the part of the Royal Institute of British Architects has been that the great teaching body, the Architectural Association, is setting its house in order to meet the requirements for which its students will now have to prepare. A special education-committee has been appointed for that purpose.

The Registration Bill has again made its appearance before the public. On Tuesday, 2d July, Mr. Noble, M. P. for Hastings, introduced the bill into the House of Commons, and it was read a first time. It is not probable, however, that it will get any farther this session, as it is already somewhat late and there is a great block of business in the House. The bill differs a little from that introduced last year by the late Colonel Duncan, inasmuch as it is confined strictly to architects, whereas the late bill proposed to include engineers and surveyors. I have referred to this matter so fully in previous letters, that I do not think it necessary to trouble you any further with my opinions on the subject.

The Royal Gold Medal, the gift of Her Majesty the Queen, which is annually conferred on a distinguished architect or man of science upon the recommendation of the Royal Institute of British Architects, has been bestowed this year upon Sir Charles Newton, K. C. B. Sir Charles is not an architect, but an eminent archæologist, and holds the post of Antiquary to the Royal Academy of Arts. In 1840 he was chosen an assistant in the Antiquities Department of the British Museum, but gave up his expectation of promotion in the Museum for the consulate at Mitylene with a view to archæological research. He subsequently became consul at Rome, and in 1861 was appointed keeper of antiquities in the British Museum.

The various agitations in defence of St. Mary-le-Strand have apparently had the desired effect, inasmuch as the restoration-committees are proceeding with the work in serious earnest, and the

death-blow to the iconoclastic hopes of the "tradesmen in the Strand" is being daily dealt out by the sound of chisel and saw hard at work putting the church in order.

Another charming piece of old-world domestic architecture in Dartmouth yclept "The Butterwalk," was recently threatened by the Corporation — of all people in the world — who proposed to pull it down for the purpose of erecting a new post-office. Fortunately, the mayor of the town was somewhat of an archæologist and did his best to thwart the Corporation, with the happily successful result that the Butterwalk is not to be interfered with, a new site having been obtained for the post-office.

After an expenditure of over £25,000, the choir of Peterborough Cathedral has been recently opened after the restoration. The Saxon Church, which was discovered under the floor, has been vaulted over and now forms a sort of crypt. The cathedral authorities are now appealing for fresh subscriptions in order to place the magnificent west front in a safe state of repair.

The site for the new National Portrait Gallery has been decided upon. The "portraits" are to occupy the back of the National Gallery, behind Trafalgar Square. This position is a good one, inasmuch as it is central and keeps the pictures all together, but there is to be said on the other side that the close contiguity of the *chefs-d'œuvre* at the National Gallery with the portraits, many of which are of very doubtful artistic merit, will provoke invidious comparisons, and also that space that would have been invaluable for the extension of the National Gallery is being unwisely taken up.

A new departure in the exhibition line has been taken this year by a collection of the rejected works of the Royal Academy. It has been hinted in a good many quarters that in the selection of pictures at the Royal Academy, the friendship of the judges often proves of more potent influence than the merits of the picture, and, therefore, we were rather anxious to see what sort of a show these rejected works would make. The result has been to show, as well as can be shown, that the judges have done their work honestly and conscientiously, for a poorer lot of pictures than those which form the stock-in-trade of the "rejected" exhibition, it has never been my lot to see.

An amusing letter of Mr. W. P. Frith, R. A., went the round of the daily papers the other day. Among the pictures that have been talked about this year is one by this artist, entitled "The New Frock." It is a simple little painting of a child holding up her pinafore to show her new frock: "*Vanitas vanitatum, omnia vanitas.*" One day, says Mr. Frith, he was waited upon by a gentleman indistinguishable from the ordinary wealthy art-patron, who expressed a wish to purchase the picture. Negotiations were satisfactory, and the picture passed out of Mr. Frith's hands. But Mr. Frith had by no means seen the last of the picture. No, its mutilated image was to peer out upon him from the back covers of the novelette, from the stately hoarding: on card and on paper wherever he went a semblance of his picture stared him in the face. The Royal Academician had unwittingly become the illustrator to an enterprising firm of soap-boilers.

I had the pleasure of attending the conversazione of the Society of Arts at South Kensington Museum the other night. The affair was a great success, though, perhaps, could hardly be called brilliant. Some 2,000 or 3,000 people were at the gathering, including most of the artistic and scientific celebrities of the day.

CHIEL.

PARIS

BRONZE-WORK.

LET us continue our tour through the Industrial sections more particularly interesting to architects, by entering that devoted to art bronzes, one of the most important sections. For a long time, with the taste for beautiful things and fair forms becoming more and more widespread, we have become habituated to see the least of household utensils clad with an artistic envelope of graceful and elegant design. The commonest objects have now, and these too in the lowest ranks of society, a certain air of style and a generally distinguished appearance. The reproductions of objects of art and their reduction have certainly counted for much in a very real progress: the celebrated works of our great artists are thus spread widecast, and easily placed under the eyes of every one and become the educators of the public.

One of the men who have been very useful in this connection is M. Barbédienne, who has made a marvellous success of a process of mathematical reduction invented by M. Collas. Every one knows his magnificent reproductions of antique and contemporary statuary. But M. Barbédienne is not content with the rôle of imitator: he himself creates works of art and marvels of furnishing, as we see once more, at this Exhibition of 1889, his clock four and one-half metres high, which we formerly admired in 1878. This lack of novelty might be brought as a reproach against him, but it must be confessed that here we find ourselves face to face with a bit of work quite beyond the ordinary, one which cannot often be renewed. This clock forms the crowning feature of a grand decorative motive treated in the style of the Renaissance and composed by M. Constant Sevin; the general form is that of a campanile in copper, very greatly undercut and chiselled, enriched with columns and panels of red marble, with pinnacles and niches filled with figurines and statuettes by MM. Eudes and Noel, with mosaics, with cartouches with pierced spires and enamelled paintings. It is a work which does credit to M. Barbédienne, who made it at his own expense in 1878. It is, moreover, for sale at the respectable price of 350,000 francs. Independently of this *chef-d'œuvre*, which occupies a place in the centre of the gallery, M. Barbédienne has an exhibit of great richness, where can be admired amongst other things a magnificent cabinet in marquetry of ebony and gilded and chased bronze, and with enamel paintings. This cabinet cost 67,000 francs to make. Finally, among other pretty things there are a mirror of much richness, cups, and so on, and several mantelpieces, decorated in the Greek, Renaissance, and Louis XVI styles.

I have been led to speak of this group first because the name of M. Barbédienne came first to my pen's point; but before continuing the examination of the bronzes, I would like to enumerate some of the great foundries from which come those monumental pieces which are particularly serviceable in architectural decoration. In this order of ideas, I will mention the Maison Coutellier, who executed the zinc work for the roof of the Machinery Gallery, and the statue in zinc *repoussé*, nine metres in height, which crowns the central dome. The Maison Gayet-Gauthiers exhibits, according to its custom, a reduction of the Bartholdi statue of Liberty, and beside it the ear of the goddess, full size. Some interesting models, too, represent the yards and workshops during the construction of the statue, and are accompanied by a very small panorama of New York Harbor. The horsemen in hammered copper which crown the cresting of the new Hôtel de Ville and different *motifs* of cresting and decorations for the roof of the Palais de Justice at Brussels form the exhibit of the Maison Monduit.

In speaking of the grand gallery of thirty metres, I have already spoken of the equestrian statue of Etienne Marcel, which forms the chief point in the fine exhibit of MM. Thiebault Bros.

Among several other interesting bronzes, there must be mentioned, as a piece of equal monumental worth, the monument to La Fontaine, by M. Dumilâtre, sculptor, and Frantz-Jourdain, architect, at Ranelagh de Passy, which consists of an exedra, in the centre of which is the principal subject, which makes a part of the Thiebault exhibit. From a basement in marble rises a marble pedestal, on which rests the bust of La Fontaine. This bust, like all the rest of the sculpture, is of bronze. The principal group represents the apothesis of La Fontaine, Glory and the Genius of Fable, represented under the guise of a woman, who scatters flowers at the feet of the bust, and of an infant, who holds a switch in one hand and a mask in the other. The Glory is very attractive and elegant in form, and about her floats well-arranged drapery after the manner of the time of Louis XIV. On the left, at the foot of the pedestal, a lion raises himself majestically, and the principal animals which were made use of by the fabulist are skilfully arranged in groups about the pedestal.

Among the monumental pieces in the bronze section we remark in the centre of the gallery a curious fountain in wrought-iron, very elaborately worked with the hammer after the Renaissance style. This fountain has been executed at the Maison Marrou, which also exhibits fine bits in wrought-iron, among others a grille for the Palais de Justice at Rouen, after the design of M. Lefort, architect. The cast-iron work of M. Durenne and M. Gasne, and that from the Val-d'Osne, prove that cast-iron is as ductile as bronze in skilful hands; and the exhibit of M. Baudrit has an undeniable interest from the point-of-view of wrought-iron work and artistic hardware. We can here note in the first place a vestibule grille of Louis XV style with imposed lantern of beautiful design and very pure style. This Maison Baudrit made the beautiful grilles at the entrance to the Pavilion of the Fine Arts and those of the Entrance Desaix on the Avenue de Suffren, and for the entrance on the Rue de Constantine.

As we have mentioned artistic hardware, I cannot omit the name of the Maison Moreau Bros., which exhibits the models of the stair-rail at the Château de Chantilly. Here are two panels in wrought-iron work, with a leafage in repoussé and chased copper which are absolutely superb. The *motif* of the stair-rail at its start is formed by a ram's head, between whose horns the hand-rail takes its birth. The design of the railing is a development of volutes decorated with leafage and heraldic flowers, interrupted by panels corresponding with the axes of the construction. These panels are decorated with antique bucklers and with hemlets, swords, and knightly belts. These two models have generously been offered by the Maison Moreau, one to the Musée des Arts Décoratifs, and the other to the Conservatoire des Arts et Métiers. Unfortunately the exhibit of MM. Moreau is very badly placed at the end of the Machinery Gallery. We find here also one of the balconies intended for the grand staircase of honor at the Sorbonne. It is executed in black iron and decorated with appliqué work of copper leafage, with a cartouche bearing the arms of the different academies of

France. The balcony rests on a copper base, and is crowned with a hand-rail of the same metal. Besides these large pieces, MM. Moreau exhibit also several fine examples of artistic hardware, hall lamps, chased bolts, etc.; but the thing which is missed in the Champ de Mars is the magnificient Renaissance grille which I saw in their workshops, made for Mr. Vanderbilt of New York. This would have been an absolutely unique piece to exhibit.

Returning to the bronzes, we find in the exhibit of M. Morisot, in the midst of bronzes more particularly destined for the decoration of interiors, chimneypieces of different styles in bronze and in steel. In the exhibit of M. Lerolle are two models of copper balconies for the King of Bavaria and the King of Belgium, one of which, decorated with heraldic lions sustaining themselves against the royal crown, possesses much richness. M. Collin exhibits several pretty reproductions of sculpture by Steiner, Gautherin, Carrier-Belleuse, Coutan, Carpeaux, and as his most important piece a beautiful Louis XVI clock, placed on a column, at the foot of which is a tall female figure, very fine and graceful in form, and an infant modelled by Steiner. This composition by M. Piat is very decorative and elegant. We shall find in M. Denière's exhibit a beautiful railing of wrought-iron, which was exhibited in 1878. The chief *motif* is a lyre enriched with garlands of roses in gilded bronze cast and chiselled with a delicacy and finish which are altogether marvelous.

Amongst the most interesting exhibits must be remarked those of M. Mottheau, who, among other things shows us two fine Louis XVI appliqués in gilded bronze; the lustres and lamps of somewhat too elaborate form exhibited by M. Betram-Taillet, and the products of the Maisons Millet, Raingo, Chachoin and Dalfol & Co. This latter firm exhibits a reproduction in red marble and cast steel of the mantelpiece of Germain Pilon at the Louvre (Château de Villeroy, 1590). This is a curious effort, but the result is unsatisfactory. The general air is cold and the tone sombre. The details taken by themselves are well handled and carefully worked.

Within a few days, at the Gallery Georges Petit, an exhibition has been opened of the works of the painter Claude Monet and the sculptor Rodin. Of the first I will say nothing, fearing to speak ill of an artist whom I hear those around me salute with the title of master, but of whose talent I comprehended absolutely nothing; I say talent in deference to his admirers, who are in my opinion quite as incomprehensible as their idol. M. Claude Monet, who, amongst his first canvasses had "impressions" which were really interesting, and after the manner of the good work of Manet, finishes in these last works of his by painting everything that he sees in blue, violet or yellow by little touches placed one beside another, as M. Pissaro, another master of the same class, does. I repeat, I understand nothing at all about it, and I ask myself how those who admire artists like Pelouse, Damoye, Troyon and many other ancient and modern masters, go about it to find talent in M. Claude Monet. These works certainly are not of the same kind, and it appears to me difficult to admire both the one and the other.

As for M. Rodin, we stand before an artist at once very serious and very original. The present exhibit does not contain a great number of finished pieces, but in all his sketches twisted with passion and palpitating with life, one feels the talent and the vibration of the artist's spirit. I do not intend to speak at length of the works of M. Rodin, to whom the *American Architect* has just consecrated so interesting and important a study. I will merely record that there are here at the Gallery Georges Petit two female figures which are absolutely charming, one of them, only half finished, although modelled with extreme care, bursting from the block of marble gives a strange impression of life springing from matter. Here is an extremely philosophical idea translated by this sculptor, who makes out of a morsel of little importance a very *chef-d'œuvre*. At length after long struggles and great discussions, M. Rodin is to-day very widely known and by everybody as one of our best sculptors, and one having a peculiarly original talent.

AN ARCHITECTURAL KNOCKABOUT.[1] — VI.

I LEFT Berne for Paris on one of the coldest days I have ever experienced in the whole course of my life. The train I took was a miserable one, which stopped at every place possible to stop at; but the one advantage of its slowness was that I could thus enjoy the splendid Swiss scenery. Everything was covered deeply with snow and ice. Often the train would wind through some deep valley, and I could look far, far up, sometimes almost lying down in my corner of the compartment in order to see the summit of the mountains which towered above me on both sides. Then we would emerge from the narrow defile and suddenly find ourselves looking down, from as great a height as we looked up to before, upon another beautiful, snow-covered valley. I never was able to realize how we did it, as the train did not seem to be doing any very heavy grade work. The effect of the brilliant Swiss sunshine striking the snow-covered hills and bounding from point to point far down into the valley, making exquisite tints of every shade, was too lovely for description.

I looked for a few glaciers and avalanches but saw none: we were not in the region of the first evidently, and the snow was too cold and hard for the second. But I was much interested in the Swiss mountain cottage which looked, very naturally, exactly like those little wooden châlets which we have all had given to us at different stages of our infancy. Many of these cottages had great stones and slabs lying on the roofs to keep them down in the high winds, and the sides of all were covered with peculiar little curved shingles, which produced a most picturesque effect when the sun shone on their curving lines. When these shingles are first put on, they are of a light reddish color, but they turn rapidly to a very dark brown, with streaks of silver running through each. The size of each one is about one inch and three-quarters across, and the radius of the curve is about seven-eighths of an inch.

I had an interesting conversation in French during my journey with a little Franco-Swiss boy, who was returning from boarding-school to his home near Bienne, for a holiday, he told me. He was

dressed in a tight-fitting suit of black velvet, with a red "Tam o' Shanter," or *beret*, and patent-leather top-boots with hob nails. He carried a long black alpenstock, with horn handle and spike, and he informed me that he was going to walk from the nearest station to his home, over some mountains, instead of being met, as he knew his father liked to have him fearless on the ice. He was greatly interested in me the moment I told him I was an American, and plied me with the most characteristic questions, one after another. Such as: "Do the little boys skate over there in America?" "Can you have any sledding?" as he put it. "Do they have ponies?" *et cætera*, all of which I answered as well as I could, and then gave him a glowing account of tobogganing, which was to him an unknown experience. He asked me with deep interest if the American boys' fathers allowed them to have guns? I said that the American boys usually had guns at a very early age, and generally with their fathers' full permission. How his eyes widened, and what admiration was written all over his youthful countenance! "Oh!" he said, "that's the reason you all shoot so well over there!" And I had nothing to say to the contrary.

He was altogether a charming little fellow and before long had told me all about his family. His father was Swiss and his mother French, he said. Yes, he had two sisters. "And no brothers?" Oh, how he wished he had! "Sisters are no good, you know, for climbing, though Thérèse can really climb very well for a girl." He had to get out presently, and thanked me very prettily when he left, putting out both his hands for mine as he said "good-bye." I was to return and visit him, he said; he would tell his father all about me — and also ask him for a rifle immediately.

I was very lonely when the gay little fellow left me, and the rest of my journey was most uninteresting, being chiefly spent in futile attempts to get a little sleep in my uncomfortable corner.

I travelled by Neuchatel, Pontarlier and Dijon to Paris, where I arrived at four o'clock in the morning, and had myself driven directly to the little Hôtel de Florence on the Rue des Maturins.

Here I rested, and thought my plans over. I determined to get a room in the "Quartier Latin" and enter an *atelier;* and as I knew that the Ecole de Beaux Arts examinations were close at hand, I resolved to try my luck at them. Accordingly, I sallied forth, and soon secured a peculiarly shaped room in the garret of the Hôtel Mt. Blanc, Rue de Seine, at forty francs a month, *services inclus.*

Here I revelled in the delights of Bohemia. I hunted up all my American acquaintances, and they immediately "taught me the ropes," introducing me to the "Star Students," electing me to their café, and generally making me one of them. I took hold of my work at once, by entering an *atelier*, where I spent the first week in dodging wet sponges, and singing the "Boulanger March" standing on a drawing-board for the pleasure of my French fellow-students. However, I soon was allowed to "gang my ain gait," and things went on swimmingly. I had to purchase a high hat and a French *blouse*, and I found that the custom there was for an "*aspirant*" to paint an elaborate picture or some architectural motive on both back and front of this garment. Then the students would wear these ornamented *blouses* all over the city, causing no sensation whatever, as this is a well-established custom.

It was great fun sometimes to see a class of upper-men at the Ecole, rushing down from their *atelier* to some recitation. They would all yell or sing at the top of their voices and move *en masse*, forcing all before them. The *sargents de ville* never, or at least very rarely, interfere with the students of the Quartier Latin.

It is the custom among these good-natured students to have "afternoon tea" in their rooms. Each *élève* in turn asks his café chums to come to his room for a cup of this mild beverage, and after a while I quite distinguished myself by my brew. After the work of the day was over, we Americans would all assemble in some man's den, to discuss the problem that we were then engaged upon, and

[1] Continued from page 75, No. 712.

throwing the French language to the winds, we would enjoy once again the sound of our own tongue. Our host of the afternoon would produce some wafers and make some strong tea. Then, putting in a tablespoon one of those French lumps of sugar that look like dominoes, he would pour over it a little *cognac* and apply a light. The alcohol would soon burn out, leaving the melted sugar and the essence of *cognac* blended in a delicious syrup. With this and a piece of lemon stirred into each cup of tea, we had a beverage fit for the gods. In this way we enjoyed a most agreeable intercourse and friendship with one another. At six o'clock sharp we would all adjourn to some chosen café, where we would sit down at deal tables and be served with the most delicious of dinners. The *maitre* knowing very soon what each liked would never consult our choice, but relieved us from the responsibility and trouble of continually ordering a new dinner by setting before each one some old "stand-by" or new delicacy mysteriously gotten up. Our dinners never cost us above two francs, and in this way one can get the best of living for very little money. I found also that the poorer the café looked outside, the finer the *cuisine* inside.

After dinner we would all move into a sort of hall, where we had our coffee served in long vase-like glasses with slender spoons. Here we would smoke our pipes, sing as much and as loudly as we liked and relate anecdotes. Here the students would arrange for their little rambles through the country in the summer months, consult guide-books and write their letters. Here were also some American and French pool and billiard tables, and we occasionally indulged in some friendly games.

This is the student's daily life in the Quartier, varied by an evening at the theatre when he is "flush," or by a ride up and down the Seine in one of the express boats that ply on the river, moving with reckless speed, rushing madly through the arches of the bridges, dodging approaching boats and turning the curves with daring skill.

Then the "students' ball," the festivities at Mi-Carème and other occasional gayeties are a great amusement in their way. The life is truly most Bohmeian and most fascinating. On Sundays, the Americans nearly always go to their own churches, and if they are lucky enough to have some friend or relative in the city, promptly show up at or near their dinner-hour. In the afternoon a ride or a walk up the Champs Elysées, or a saunter through the Bois de Boulogne is in order, for the beautiful sights in either neighborhood alone are worth a trip to Paris.

All these things, I, though a student of little over a month, became accustomed to, and fell in with as naturally as if I had done them all my life. The independent mode of existence pleased and fascinated me. I think one would never tire of it — indeed, the great danger is, that once understood and enjoyed, it is almost impossible to leave it. I soon knew the city thoroughly. I could strike the right bridge across the Seine to the Quartier every time, and many are the frolics we students had on the renowned Pont du Carrousel.

The best and cheapest way for a man to get an idea of Paris is to go either to the Arc de Triomphe or to the Place de l'Opéra, and mount to the top of one of the great lumbering barges that run along the boulevards; then for about four cents he sees the whole city from end to end, from the commanding height of a Parisian "bus."

In order to be allowed to take the Ecole examinations, I was obliged to be indorsed by the American Minister and presented to the Registrar at the school to get my number, for by our numbers only we were known. On the day set for the first examination, in charcoal drawing, we all, that is we "*aspirants*," assembled in the court-yard of the Ecole about 7.30 A. M. While we waited, some of the students struck up some wailing French songs, piteous appeals for mercy, which we all sang slowly, dancing in a ring around the little fountain in the centre of the court.

At last we were allowed to get our places, and found that the object of our first examination was a large embossed vase, most difficult to draw, with "trick" lights and reflections turned on it to make our labor doubly hard.

Gens d'armes, or rather police monitors, who, in their gaudy uniforms looked exactly like gens d'armes, thronged the floors, passing up and down among the students and watching them narrowly to prevent any communication, ever ready to shout "I have thee!" While working, the students could hum tunes, whistle softly and smoke as much as they liked, which made the work much easier. These examinations continued for the next sixteen days. The next one was in "*modellage*," during which we were locked up in little stalls for several hours alone with our work, food and tobacco being passed in to us through the window in the door. Then we had water-colors, then the History of Architecture, and finally the *Grand Projet* or *esquisse*, which was the great test, and which we worked at, again locked up, for sixteen hours, guarded by the same officials.

The problem was as follows:

"SECTION D'ARCHITECTURE.

"Le professeur de théorie propose pour sujet au concours.

"Un portique sur une terrasse. Cet édifice serait érigé dans un jardin public sur le bord d' une large terrasse élevée de six mètres au-dessus du sol de ce jardin. D'un coté les points d'appui extérieurs seraient établis à plomb du mur même de la terrasse; et de l'autre, ils seraient élevés seulement de quelques marches au-dessus du sol supérieur.

"Par deux escaliers situés aux extrémités du portique on établira la communication entre le niveau du jardin et celui de la terrasse. L' ordre est laissé aux choix des concurrents.

"La longueur totale du portique n' excédera pas 40 mètres.

"On fera le plan sur une échelle de 0m 0025, une coupe, et une élévation générale, faisante voir le mur de terrasse avec le portique au-dessus, au double, (0m 005 pour mètre.)

"On fera de plus le détail d'un chapiteau à l' échelle de 0m 05 pour mètre.

"*Nota.* Les esquisses non lavées devront être mises au trait, à l' encre.

"*Signé*, GUILLAUME.

"Paris, le 8 Mars, 1888, Concours d' Admission.

"Aspirant ——

"Esquisse ——"

I give this problem here, as I think it may be of some use to any student who thinks of trying the examinations. This is a good example and takes in all the requirements.

In my problem, I used the Doric order as it was much the easiest to handle in making the large detail required; indeed to make a correct detail of any order, Doric or otherwise, was very difficult, when one was locked up with no "*Vignole*" to consult.

Having finished my task before the time was up, I made a perspective of my portico and colored it in a "sketchy" manner, which evidently took with the faculty; at least I was awarded a high mark

on my drawing. This was my last examination. I did not take the mathematics, as those came later, but went off immediately to Nismes to make some sketches, while I awaited the results of my venture. I had left my address at the Ecole, and at last, after ten days of waiting I found at the Nismes post-office a telegram for me saying simply, "*Vous êtes reçu.*" I was happy indeed, and celebrated the occasion by a big dinner.

I was now an "*éligible*" and could take my place at any time among the students at the school, although I should have to pass my mathematics before getting into the first class. One is eligible until he is thirty, and as I had several years between this and that period of my life, I felt that I might easily return some day to Paris, and become in truth a "Beaux-Arts man."

After this, many of the students went away on different trips, and I, too, pulled up my stakes; my life in the Quartier Latin was at an end. It will always be a most delightful memory to me, and some day before I am indeed thirty, I hope to go over again to gay Paris, and continue the course so agreeably begun. F. L. V. HOPPIN.

[To be continued.]

COMPETITIONS IN AUSTRIA.[1]

AUSTRIAN INGENIEUR AND ARCHITEKTEN VEREIN.

THE Austrian Society of Engineers and Architects has forwarded a copy of the Regulations as to Competitions for the supply of Designs within the sphere of the Professions of Architecture and Civil Engineering, as adopted at a business meeting of 27th of April, 1889,

[1] Certain Rules for Competitions in *Sweden*, which have been agreed to by fifty-one Swedish architects, are published in the *Builder* for 27th July, 1889, p. 60. Members can therefore compare the Swedish paper of Regulations with the Austrian one here printed.

and a translation of the same is here given, copied from the *R. I. B. A. Journal*: —

Every competition is to be based upon publicly advertised conditions, and the following points must in every case be attended to.

I.

The name and address of the promoter of the competition must be given.

The promoter reserves to himself in the conditions the right of free choice among the submitted designs, and acquires the ownership of the premiated designs as well as of any competitive design he may purchase, upon the condition that the preparation of working-drawings and the superintendence of the carrying-out of the selected design shall take place only under the conduct of the respective competitor, or — with his consent and by arrangement with him — under that of some other professional man. (The competitor entrusted with the preparation of the working-drawings and the superintendence of the work is to be paid according to the scale of fees established by the Verein.)

The promoter undertakes to defray the cost of the whole proceedings, and to pay the same, as also especially the advertised premiums, at latest within one month after the close of the exhibition of the competitive designs; and this undertaking is to be expressly given in the advertisement inviting the competition.

II.

The names of the professional men and experts appointed by the promoter to act as assessors and to formulate the conditions of the competition.

III.

The assessors are to be so selected by the promoter that at least two-thirds of them shall be professional men (architects or engineers) and the rest experts. The latter must be not technicists, but persons qualified by calling and experience to form a practical opinion on the subject of the competition.

In international competitions foreign professional men will be included among the assessors.

The number of assessors must always be odd (three at least) and proportioned to the magnitude of the subject.

The payment of the individual assessors will be in accordance with the scale of fees established by the Verein.

IV.

The assessors have unrestricted right of award of premiums, and the exclusive right of opening the sealed letters accompanying the premiated designs.

The assessors assume with their appointment the obligation of drawing up the conditions, of impartially and without prejudice carrying them out, and of abstaining from taking part either directly or indirectly in the competition itself.

The duty of the assessors is: —

1. To keep minutes of all their common deliberations. (Materially dissentient opinions of the assessors will be entered in the minutes.)

2. To prepare an official decision, in which all the submitted designs conforming to the conditions and admitted to compete are criticised with respect to their merits and demerits.

3. To draw up a report giving a review and comparison of the several particulars of the qualified designs, and announcing the result of the competition.

The assessors will in their report state whether, having regard to the conditions, they recommend one of the competitive designs for execution, or whether they consider that one of the designs should be revised or a fresh competition invited.

The minutes, the official decision, and the report, are to be signed by all the assessors.

It is further incumbent on the assessors: —

4. To draw and issue the warrants for payment of the premiums.

5. To publish in the professional journals the official decision and the report (at least in abstract), and to insert in the most widely circulated daily papers an announcement of the result of the competition.

6. To arrange the public exhibition of the competitive designs, together with the entire minutes of proceedings, the official decision, and the report of the assessors upon the designs.

V.

The requirements and wishes of the promoter, in conjunction with local investigations to be made by the assessors, form the basis for the instructions to competitors, in which what is indispensably necessary and what is desirable must be clearly and unequivocally discriminated and set forth.

The instructions must also express all special requirements and all other circumstances relating to the execution of the work.

VI.

As a rule, the conditions of the competition will require drawings of only the simplest description (sketches), and of these such only as are indispensably necessary to explain the design.

The conditions will state the number and description of the drawings required, and the scale to which they are to be made. (In the case of single houses as a rule 1 : 200; in that of larger buildings 1 : 400.)

Drawings other than those specified will be excluded from consideration. The style of the drawings is left to individual competitors if the conditions contain no special stipulations on that point.

VII.

In cases where the cost of the intended work is not with the promoter a determining item, an estimate will not be included in the requirements of the competition.

If on the other hand the promoter makes the execution of a work partly dependent upon the question of cost, the conditions must require an approximate estimate and specify the manner and form in which it is to be made out. In such cases therefore the question of cost will be taken into account in judging of the designs.

If however it be expressly stipulated in the conditions that a certain maximum sum shall not be exceeded, then the question of cost becomes primarily decisive in judging of the designs. In such cases the conditions will stipulate for exact and easily-checked estimates, and will specify the standard prices according to which they are to be moneyed-out.

VIII.

The conditions will contain a stipulation that each competitive design shall be accompanied by an explanatory description, wherein the leading idea involved in the composition is to be stated, its scientific reason demonstrated if necessary, and the proposed materials and mode of execution described.

IX.

The competitive designs are to be sent in unsigned, and to be provided each with a distinguishing mark. The name and address of the competitor is to be contained in an accompanying sealed letter, which letter is to bear on the outside the same distinguishing mark and an address for the return of the papers.

X.

The conditions will prescribe the place to which the competitive designs are to be forwarded and the latest date for their reception, and also state the manner in which their receipt will be acknowledged. Competitive designs received at a later date will be admitted to compete only in cases where their non-delivery in proper time is demonstrably owing to the fault of an outsider.

XI.

The conditions will state the number and amount of the premiums. (The amount of the lowest premium will be at least equal to the sum which according to the table of fees of the Verein is payable for a similar service.)

The conditions will further state whether the promoter reserves to himself the right of purchasing at a specified price other designs besides the premiated ones, or whether such a purchase is to be matter for mutual agreement.

XII.

The conditions will state whether the competition is a native or an international one, and who are the persons entitled to take part in it.

The competitors are bound to adhere strictly to the stipulations of the competition, and particularly to fulfil the requirements set forth in the instructions. But, in consideration of the sacrifices they are willing to make, they are entitled to demand that their designs shall not merely be examined from the point of view of professionals and experts and considered on the basis of the competition conditions only, but also that a reasoned-out judgment upon all the designs conforming to the conditions of the competition shall be drawn up and, together with the report, communicated to them after the close of the competition.

Each competitor is bound, upon requisition by the promoter, to undertake the preparation of the working-drawings and the superintendence of the execution of the selected design of which he is the author, upon the terms contained in the conditions of the competition, otherwise according to the scale of payment established by the Verein.

The author of a premiated or purchased design has the right to dispose of his intellectual or artistic production in some other quarter, unless within three months from the closing day of the public exhibition his design be by the promoter ordered into execution.

XIII.

After expiration of the time appointed for sending-in the competitive designs, the designs will be opened in the presence of at least two assessors, and the sealed letters handed to the chairman of the assessors for safe custody.

The designs will be examined by the assessors first as to their admissibility, and those will be excluded from the competition which conflict with any one of the requirements set forth in the conditions; and particularly: —

1. Designs which have not been received in proper time, excepting on proof of obstacles in the way of delivery.

2. Designs of which the estimate is evidently faulty or so made out that it cannot be checked without drawing it up afresh.

3. Designs which appear to exceed by 15 per cent the approximate maximum sum mentioned in the conditions, or designs in which the fixed limit of cost is exceeded when the notified standard of prices is taken as a basis.

4. Designs which exceed the limits of site or do not comply with the prescribed heights.

5. Designs which, as regards the drawings or the calculations, are incomplete or so indefinite as not to admit of exact criticism.

Besides the foregoing, the design of any competitor who attempts in any way to bias the assessors or any of them either before or during their deliberation, as also designs the intellectual property [*geistiges Eigenthum*] of another person, will be excluded from consideration and from the competition.

XIV.

In competitions where the checking of the estimates or of other calculations involves a considerable amount of labor, the examination of the designs in this respect will be made by professional men called in expressly for the purpose. The result of this checking is, however, subject to verification by the assessors, who alone are responsible for its correctness.

After the admissibility of the submitted designs has been decided, the actual criticism of the competitive designs will take place.

This criticism proceeds solely and wholly upon the basis of the published conditions and instructions; the assessors in judging the designs must therefore take into account no circumstances other than those expressed in the conditions and instructions.

By repeated conscientious examination of the designs admitted to the actual competition, it will be ascertained which of them fulfil in a meritorious manner the requirements and instructions of the competition, and the promised premiums will be adjudged to the best among these.

XV.

If designs are received which fulfil the conditions of the competition, the promised premiums will be given in their order to the authors of the relatively best ones, even though none of those designs in its then form can be recommended for carrying into execution.

If there are fewer qualified designs than the number of premiums offered, there will be only so many premiums awarded as there are designs which with unimportant alterations might serve for carrying-out.

Among the number of designs qualified as accordant with the conditions of competition, to which premiums are adjudged, should there be two or more so nearly equal in merit that the assessors are not agreed as to the order in which the premiums should be awarded, then the sum-total of the premiums adjudged to those equivalent designs will be divided equally among the authors of the said designs.

Designs, other than the premiated ones, which fulfil in a meritorious way the requirements and instructions of the competition, shall have due recognition by honorable mention, and perhaps may be recommended to the promoter for purchase.

XVI.

The locality where the public exhibition will take place, and the duration of the same (at least one week), will be advertised in the professional journals and in those daily papers in which the competition was advertised.

XVII.

All the competitive designs which neither receive a premium nor are purchased, will be returned to their authors free of charge, within a month after the close of the exhibition, accompanied by a copy of the official decision and the report of the assessors.

XVIII.

The premiated as also the purchased competitive designs become the property of the promoter, with the limitation mentioned in Sec. I.

All the competitors retain the intellectual ownership [*das geistige Eigenthumsrecht*] of their designs.

If for the purpose of carrying-out the work a peculiar or novel idea be borrowed from some other of the competitive designs than the one ordered into execution, the promoter will have to come to an agreement beforehand with its author in respect thereof.

XIX.

The conditions will state whether the preparation of further drawings and the superintendence of the execution of the work will be guaranteed to the author of the first premiated design, or whether the promoter reserves to himself a free hand in the selection of the design to be carried out.

The competitor entrusted with the preparation of the working-drawings and the superintendence of the work is to be paid according to the scale of fees established by the Verein.

XX.

If in the case of a specially important work it be deemed proper to let a general public competition be followed by one limited to the authors of the premiated designs, this will be announced among the conditions of the former competition. In this case, the assessors in concert with the promoter will formulate special instructions for the limited competition, based upon those conditions, and will proceed in accordance therewith to judge the designs, the authors whereof will be equally remunerated. The new competition, which in the material points of its instructions must agree with the first one — since it refers to the same matter — will not only state the amount of remuneration, but will also contain a proviso that, save in the case of some agreement being made on the point, the further preparation of drawings and the superintendence of the execution of the work will be guaranteed to the author of the best design in that limited competition.

XXI.

The publicity of the proceedings will be assured: —

1. By the advertisement of the competition in the most widely circulated daily papers, and by its announcement in the professional journals, with a notification of where the conditions and instructions may be obtained.

2. By publication in the professional journals of the official decision and the report of the assessors, if not in full at least in abstract.

3. By the public exhibition of all the designs conforming to the conditions of the competition, at which exhibition the conditions and instructions, the entire minutes of proceedings of the assessors, and their official decision and report, are accessible to everybody.

4. By the announcement, to be published in the most widely circulated daily papers, of the result of the competition and the name of the author not only of the premiated designs but also of the designs which meritoriously fulfil the requirements and instructions of the competition.

NOTES AND CLIPPINGS

Graveyards in London. — A return has just been issued from the Home Office, dealing with the subject of metropolitan cemeteries. Of the twenty-three cases which have fallen within the scope of this inquiry, it appears that the City of London and Tower Hamlets Cemetery, Mile-end, leads off with a ghastly tenantry of some 247,000 bodies, while All Souls', Kensal Green, occupies the largest area, comprising some sixty-nine acres, and also enjoys the priority in respect of age. As regards the space allotted for each grave, some disparity is observable, 9 feet by 6 feet 6 inches being the maximum limit. The common interment system is very general, it being, for instance, the practice in some districts to bury as many as eight to ten adults, or twelve children and grown-up persons mixed, in a common resting-place. — *London Daily Telegraph.*

TRADE SURVEYS

It is both a favorable and an unfavorable indication of a healthy financial and commercial condition that a powerful clique of Government bond-holders in New York and elsewhere are endeavoring to induce the Secretary of the Treasury to buy largely of bonds, and to pay a high price for them. It may not be known to the business world that there is a strong financial party seeking to unsettle general confidence in the financial stability. They are waiting for an opportunity to prove to the country that there is danger ahead. If they succeed in this scheme, the resulting disturbances will inure greatly to their advantage, but to the great loss and disadvantage of the mighty business interests whose prosperity calls for confidence and permanency in all commercial relations. It may seem like sounding a false alarm, and perhaps like making a false statement, to assert that there are those in this country who would be glad to see a greater or less financial disturbance, by which business interests great and small would be obliged to make sacrifices in order to carry out existing engagements. With very few exceptions, business men are promising to do things on the strength of the promises of others to do certain things first. There is an immense amount of this mutual promising afloat. Certain financial managers know this, and know that this volume of dangerous obligation is steadily increasing; and they believe that the time will come when something will give way, failures will occur, and there will be a general skurrying to the banks and money-lenders for extra and unusual accommodations. If such a thing should occur, banks will restrict discounts, call in every available dollar, and in this way add to the stringency and distress. It is not intended to say that such undesirable results are in the near future; the purpose of the above reference is, simply to keep the fact in mind that powerful agencies are at work to do ill to the general business interests. The manufacturing interests are in even better condition than they were seven days ago. A steady influx of orders is reported in nearly all branches. The iron and steel makers show that there is no falling off in demand or inquiry; steel rail-makers report an extraordinary demand for repairing requirements, but a less than average demand for rails for new roads. Several new enterprises for the laying of pipe-lines are under consideration, some of which have reached the ears of iron-makers, and some have not. One authority estimates that there are now about 500 miles of petroleum and natural-gas lines projected for construction this fall and next spring. The nail factories all over the United States are working nearly full time; the barbed-wire manufacturers are pretty well crowded with work; the manufacturers of builders' and shelf hardware are crowded with orders, particularly in the works located in New England; the manufacturers of house-finishing material are hurrying forward deliveries on early summer contracts; the makers of stoves, ranges, heaters and similar supplies, especially house-keeping devices of improved style, are all pretty well crowded with work; the makers of brick are hurrying forward deliveries on spring work, many of them having met with serious losses of late; the makers of small engine and boiler work for farms, plantations, mines, factories and shops, and for warehouse purposes, have more work just at present than they have had for a twelvemonth. In this particular direction competition has, of late, brought margins down to a very low limit, and quite a number of makers of machinery for steam-purposes are barely making two ends meet.

Taking manufacturing interests in general, the output measured by horse-power, including electrical machinery, is far beyond any previous record. In nearly every industry, plants, floor-space and motive-power are being expanded or increased. There is a very deep-seated impression among the practical men who control the manufacturing interests of the country, that a greater output can be profitably marketed during the coming year. This confidence is manifested in almost any direction one may look; there is evidence of it in every State in New England. Industries are springing up or expanding in Maine, which have been at a standstill for almost a generation. Massachusetts is not lagging behind in new enterprises. The West and the South may be gaining in some directions; but the manufacturers of the New England States are keeping abreast in other directions. In all the larger cities West, there are evidences of an activity that promises to last throughout the year. This is particularly so in building operations. Our latest advices from many rural sections confirm what has been heretofore said concerning great activity in house and shop building, where special inducements in the way of cheap land, low rents, and perhaps cheap fuel and cheap labor exist. The location of new enterprises is now particularly looked after, and a new concern starting up has a very delicate problem to consider in deciding whether to locate in Pennsylvania, Alabama or Missouri; whether near water or rail transportation; whether near markets, or near cheap fuel supplies. The problem is a very fine one, and its proper solution very frequently determines the degree of success to follow. Alabama and Georgia are attracting more attention now than almost any other States, from iron-working and textile interests. Southern textile manufacturers are finding themselves brought up with a round turn before the problem of non-diversification. The mischief resulting from erecting too many looms for the production of cotton cloth, will soon be removed. Southern textile manufacturers have learned much and learned rapidly; but have a great deal yet to learn, before that great industry can be said to rest on a solid foundation. As to the iron interests, not a word of fault can be found; the new furnaces are all oversold; the iron-making and using establishments are all busy; the car-builders everywhere have a summer's work on hand. The August business at the northern locomotive works, so far as reported, shows that railroad managers are preparing to put their locomotive-power in first-class condition. The lumber trade is gathering some little activity. Petroleum statistics point to a possible scarcity in that product; but the markets certainly show no fears of that kind among operators; they have been alarmed so often with the cry of "Wolf" in the way of a giving-out of wells, that they do not now attach much importance to what seem to be well-grounded figures, indicating a steadily declining production and decrease in stocks. The anthracite coal trade has not been up to the usual August limits, so heavy dealers say, for the reason that buyers do not understand how outside prices can be maintained, in the face of increased productive capacity. While there is a combination, there is also freer competition than years ago. Supplies can be more promptly forwarded over the new bridge across the Hudson; but competition by way of the Sound is still maintaining a large traffic that way. There is unusual activity in nearly all Western bituminous mines.

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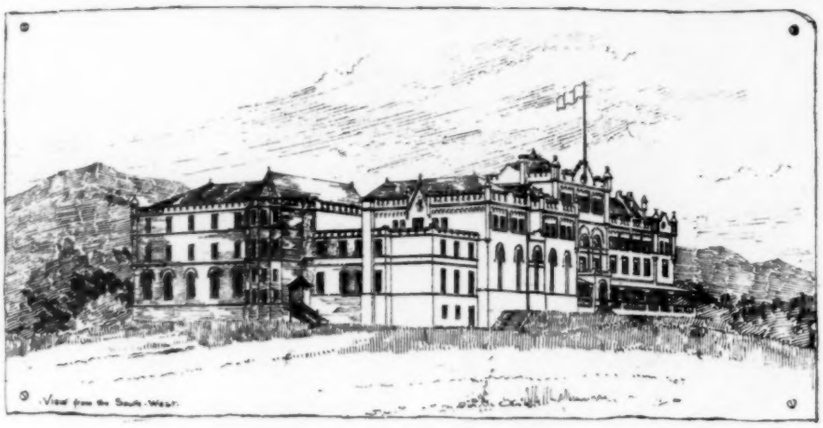
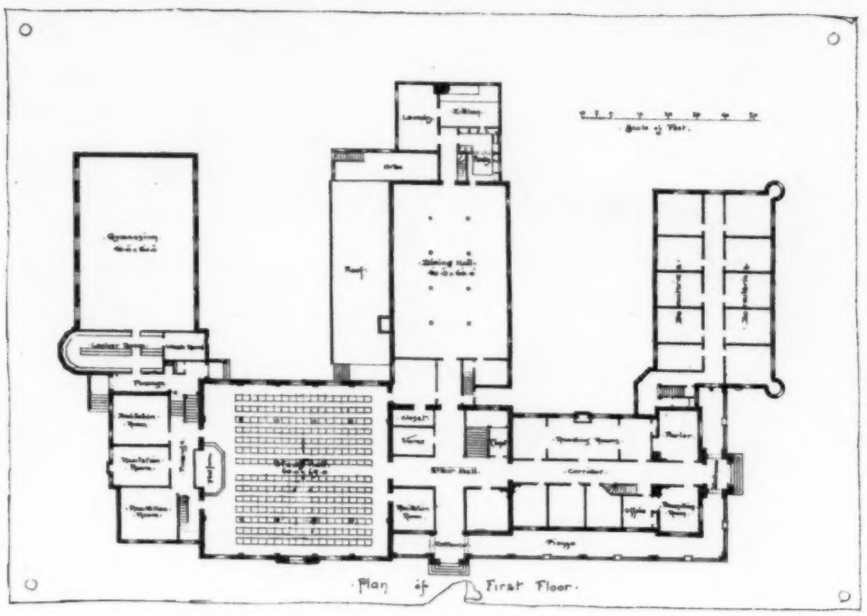


View from the South-West.

RANDOLPH MACON ACADE
LIBERTY, VA.



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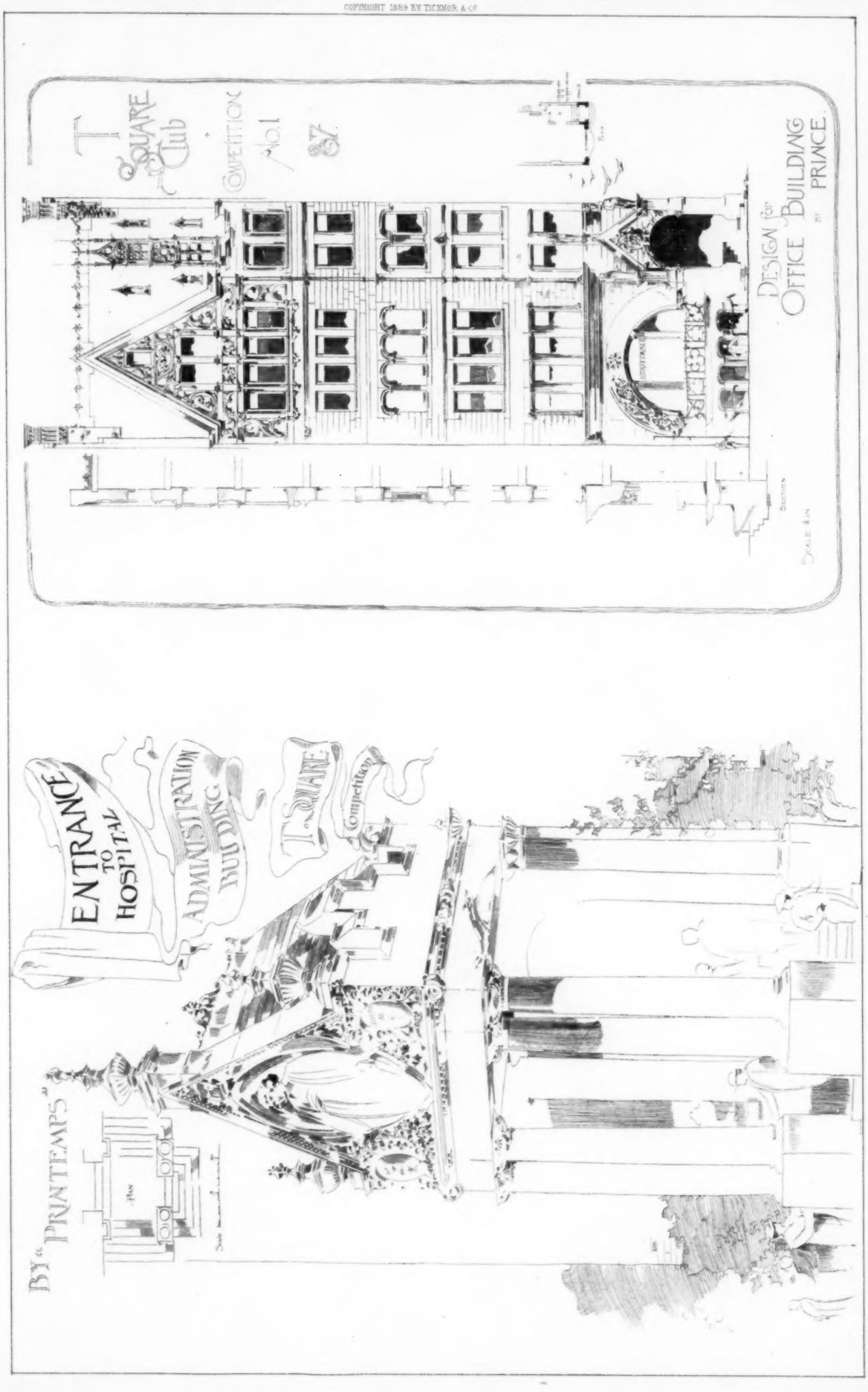

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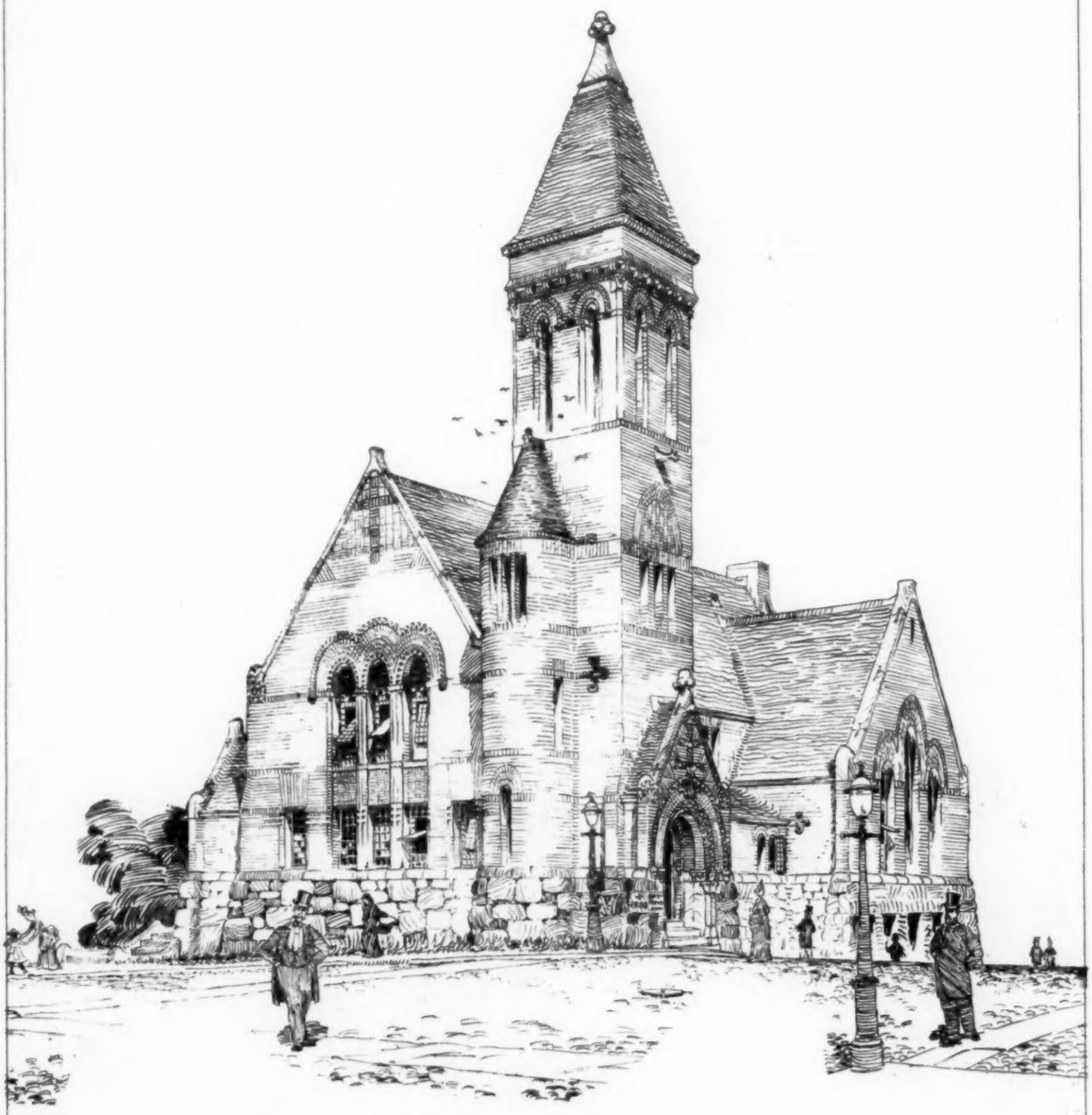

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